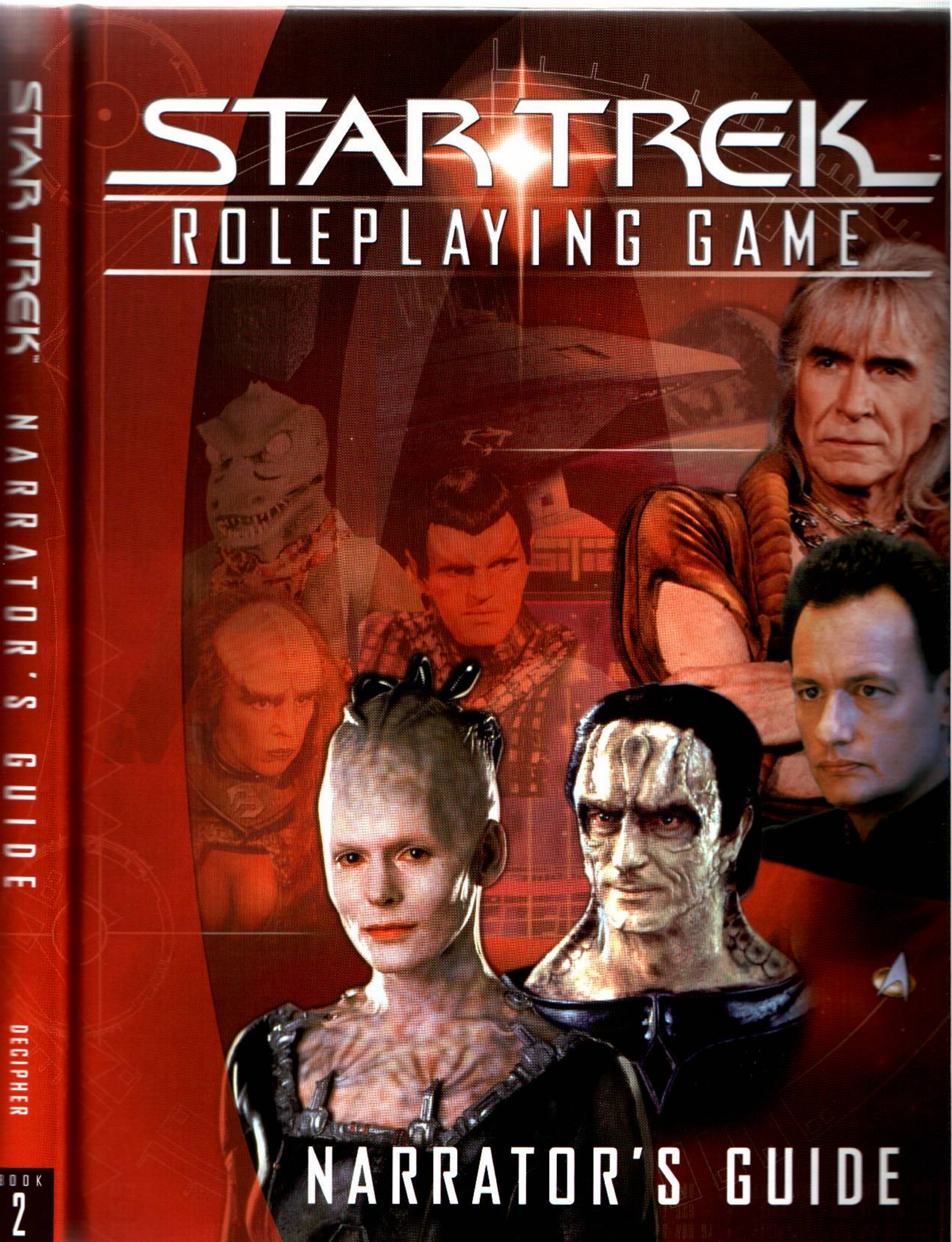
# STAR TREK
## ROLEPLAYING GAME



# NARRATOR'S GUIDE

STAR TREK™ NARRATOR'S GUIDE

DECIPHER

BOOK 2

# STAR TREK®
## ROLEPLAYING GAME
## NARRATOR'S GUIDE

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**Disclaimer:**

While Decipher Inc. has researched extensively to make this the most authentic *Star Trek* Roleplaying Game possible, the depth of information necessary for a fully-realized roleplaying game is not always revealed during a weekly television show. While we have tried to extrapolate logically within the flavor of *Star Trek*, we have taken some liberties and players should remember that only the events, characters and places that appear on the show or in films are canon.

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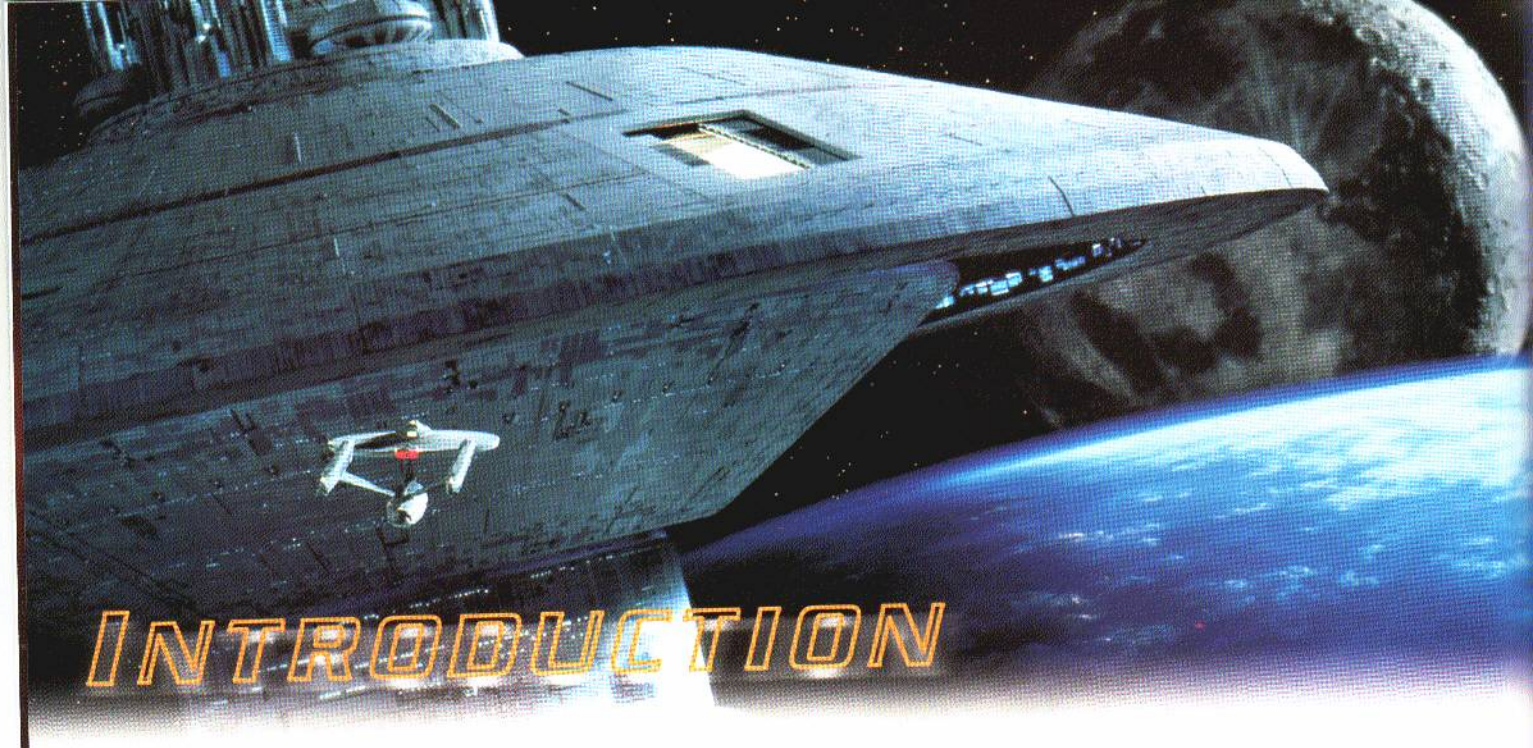


# INTRODUCTION

Welcome to the wondrous world of *Star Trek!* As a Narrator, you're taking on one of the most important and rewarding tasks in the game: telling the story. To you falls the responsibility and the enjoyment of creating everything that populates your version of the *Star Trek* universe—the exotic settings, supporting cast characters, alien species, and creatures. You also come up with the basic plots for game episodes (and for your series as a whole), then partner with the players to create enjoyable, engaging *Star Trek* stories you'll remember for years to come.

Running a *Star Trek* game series requires creativity, familiarity with the rules, and a reasonably thorough knowledge of the *Star Trek* setting. To help make your task as Narrator easier, this book, the *Star Trek Narrator's Guide*, provides you with rules, suggestions, and advice.

So—what are you waiting for? It's a big galaxy out there, and it's time for you and your players to begin exploring it....

## NARRATOR'S ROLE

The job of Narrator can be richly rewarding. On you falls the role of planning and preparing a game episode, and then actually narrating it. For the most part, you decide the who, what, when, where, why, and how of encounters, scenes, and story arcs. In addition to these basics of preparing and running an episode, the role of Narrator requires you to do three important things: know the rules; know the setting; and maintain game balance.

### KNOW THE RULES

You are the person who tells players when and why to make tests, sets the difficulty for tests, interprets the rules, and answers the players' questions. You have to *know the rules*.

Knowledge of the rules is important because of the nature of roleplaying games (RPGs). RPGs don't have rigid rules that apply the same way in every situation, like the rules of chess or baseball. The Coda System attempts to model a fictional reality, but it's impossible to think of every situation in advance, or every potential rules question, and provide an answer in writing. So the rules remain flexible, subject to your interpretation (and, where necessary and desirable, alteration). If a rule doesn't work the way you like, or would work better another way, change it! But to make beneficial changes intelligently, you have to know the basic rules in the first place.

Of course, knowing the rules doesn't require you to memorize them word for word. You simply have to have a sufficient knowledge and understanding of them to learn how they deal with most situations, so you can apply them in unusual situations. You should also have a good idea of where to find various rules in the rulebooks, so that when you have to look something up, you can locate it quickly.

When applying and interpreting the rules, do so consistently. If you decide a particular rule works a specific way, it should work that way every time—don't change your mind from week to week. If you apply a rule to a particular situation, apply it the same way in identical or similar situations that crop up in later games. Similarly, if a rule works one way for supporting cast characters, it should work the same way for player characters (and vice versa). Inconsistency makes it impossible for players to rely on the rules when determining their characters' actions. Do your best to avoid it.

## Know the Setting

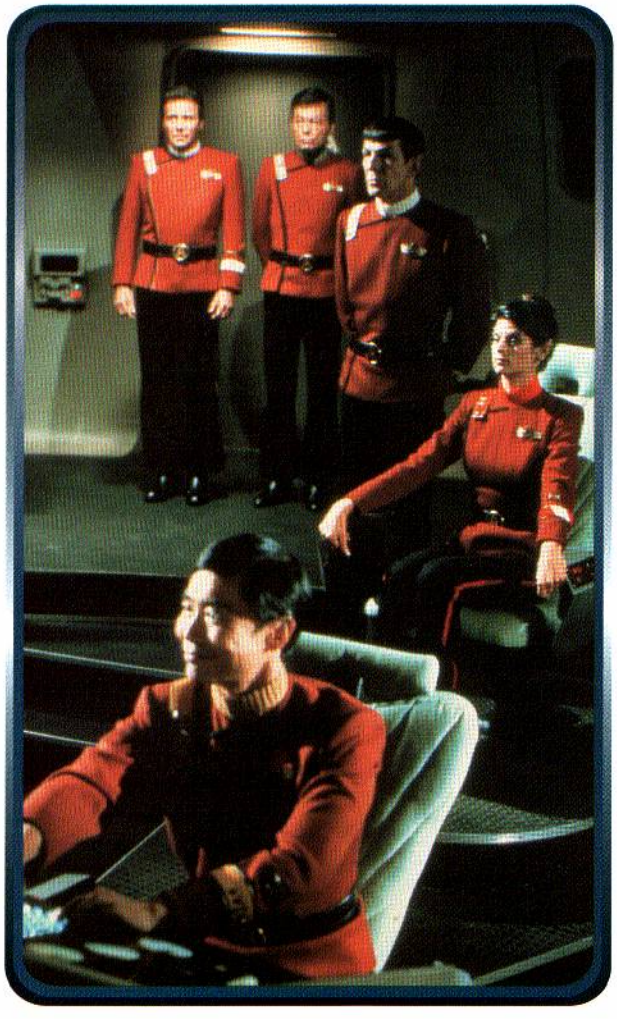
The *Star Trek Roleplaying Game* takes place in a well-known setting described through over 600 hours of television and movies. To run games properly in this setting, you have to possess a respectable knowledge of its who, where, what, when, and how. Naturally, no one, not even the producers and writers of the *Star Trek* shows, knows everything about the setting. But you should at least have a basic understanding of the setting's major aspects—things like the significant events of various time periods (including those depicted in all the television series), the nature and characteristics of major species such as Vulcans and Klingons, significant starship classes, what a phaser is, and the functions and limitations of transporters.

If you haven't mastered every facet of *Star Trek*, don't worry! You don't need to be an obsessive fan to narrate a game of *Star Trek* (though it helps). First, rely on the two *Star Trek Roleplaying Game* core books (this book and the *Player's Guide*), which contain the information you need to know in a condensed, easily-referenced format. Second, create your own corner of the setting—a space station, a sector or three—and put your series there. If you create it, you know it better than anyone. Third, prepare your episodes carefully. If you know the next episode features some Andorian ambassadors and Klingon mercenaries, spend a few minutes before the game reviewing information about Andorians and Klingons. Watch episodes of *Star Trek* and make notes about supporting cast characters, locations, technologies, and events. You never know where a good plot hook might show up.

Even with all the *Star Trek* information at your disposal, there are elements of the setting that remain unknown, things like undiscovered planets and new aliens species, or periods of Vulcan or Cardassian history, or new technologies. *Star Trek* is always evolving as the writers add new information. This is the fun of playing a *Star Trek* roleplaying game, for you can add whatever elements you desire, just like a scriptwriter. And the best way to do this consistently is to know the setting.

## Maintain Game Balance

Perhaps the most important responsibility for the Narrator is to maintain "game balance," which means three things. First, you have to try to ensure balance among the player characters (PCs)—each one should be roughly as capable and competent as the others, lest someone feel left out or incompetent. While you can't compensate for unequal playing skill, you can try to keep the PCs peers, at least on paper. Second, you have to balance the opposition against the PCs. Through a thorough knowledge of the PCs and the rules, you can create supporting cast characters with just the right "power level" for your story. Otherwise, you risk having a too-powerful NPC easily overwhelm your player characters, or the PCs walk right over an opponent who was supposed to present a greater threat. Third, you have to strive for "story balance," ensuring that each protagonist (the PCs) receives equal attention and possesses equal importance. In a given story, one PC may take center stage, but over the course of the series each character should get his own moment in the sun.



Unfortunately, no hard and fast rules, or even firm guidelines, exist for any of these things. You simply have to remain aware of them and learn how to accomplish them through common sense and experience. Over time, you'll get a feel for your players' abilities, and get a sense for what challenges their characters (and what doesn't). Just pay attention and you'll have things running smoothly soon enough.

## CHAPTER OVERVIEW

This book is organized into three sections: Series Creation, Episodes, and Narrator Resources.

**SERIES CREATION:** The first section provides the starting point for designing your own *Star Trek* setting (or using the setting of one of the television series). Whether you set your series in the familiar territory of *Star Trek: The Next Generation* or *Star Trek: Voyager*, or you create your own series concept, these chapters are designed to help you organize your thoughts and create an exciting series.

**CHAPTER 1: THE SERIES CONCEPT** starts you out on the road to running your own *Star Trek* series set in one of the five television series, or designing your own, unique *Star Trek* setting. Proceeding step-by-step, this chapter helps you conceptualize your setting.

**CHAPTER 2: ESTABLISHING THE SERIES** takes you from your concept to actual game play. From establishing your Crew's home base to establishing the conflict in your series, this chapter provides the tools you need to get a *Star Trek RPG* series up and running.

**CHAPTER 3: RUNNING THE SERIES** covers subjects relating to maintaining your *Star Trek RPG* series over time. This chapter provides advice in planning your series for an entire "season," choosing between an episodic or serial approach, and switching the focus of your series to a new concept.

**PLAYING THE GAME:** The second section, *Playing the Game*, gives you the information you need to design and run your own *Star Trek* adventures. From designing your own exciting adventures to advice for presenting them at the gaming table, these chapters should help you organize and manage your individual episodes.

**CHAPTER 4: BUILDING EPISODES** describes in step-by-step fashion how you can design your own *Star Trek RPG* episodes so they look and feel like an actual television episode. From defining the types of episode you can design and establishing the central conflict to actually writing your adventure, this chapter provides the tools you need to create exciting episodes.

**CHAPTER 5: NARRATING EPISODES** provides practical advice on running a game session. With an example of play, advice on managing things at the gaming table, and some "tricks of the trade," you can feel confident as you take your Crew where no one has gone before.

**CHAPTER 6: CODA RULES** presents the rules for playing the *Star Trek RPG*. This chapter will help you establish target numbers, know when to call for an opposed test or extended test, and how to handle combat between characters.

### STYLES OF PLAY

**This book covers the four *Star Trek* television series completed to date—*Star Trek, The Next Generation, Deep Space Nine,* and *Voyager*. This game supports campaigns and adventures set in these four settings, which we loosely term a style of play. Each *Star Trek* series has its own feel and theme. *Star Trek: The Next Generation* is about exploration, diplomacy, and big, galactic events, while *Star Trek: Deep Space Nine* has a darker, more complex feel. Even if you choose to set your series on board a Klingon freighter or follow the exploits of a diplomatic delegation, the style of play you choose affects many decisions about your game.**

**You can set your series during the events of *Star Trek*, when the Federation had yet to make peace with the Klingons, many worlds remained undiscovered, and space travel could be dangerous. Or, you can jump to the period described by *Deep Space Nine*, when the Federation battled one of its greatest threats. Choosing a *Star Trek* series defines what the Crew will do, where they'll go, and what technology they have at their fingertips.**

**While a fifth series, *Enterprise*, is currently in production, we have avoided numerous references to it because many series elements remain unknown. Over the course of *Enterprise*, we'll no doubt learn more about the era pre-dating the voyages of Captain Kirk and crew. Although *Enterprise* isn't covered in detail, nothing stops you from setting your series during this exciting period. As you watch each week's episode, jot down notes on new worlds discovered and new life forms encountered, and use the tools presented herein to support an *Enterprise*-style campaign. And as we continue following the adventures of Captain Archer, Decipher plans to bring you further roleplaying information.**

**Chapter 7: Starship Operations** gives you the tools you need to handle various starship systems during your game sessions. Covering things like near-warp transport and sensor use, you can be ready for any number of technological questions that may arise. This chapter also covers ship-to-ship battles.

**Chapter 8: Rewards** provides information and advice on assigning experience points to successful characters based on the goals of scenes and episodes, as well as information on guiding your players through their character's advancements.

**Narrator Resources:** The *Resources* section of this book provides the tools you need to create all the elements of a *Star Trek* series—starship construction, sector and planet design, alien and creature creation, and various kinds of encounters. This section is a valuable resource to which you will refer again and again, whether you're writing this week's episode or in need of an NPC quickly during a game.

**Chapter 9 Starships** includes many ships seen in the *Star Trek* TV series, from the plain old U.S.S. *Enterprise* NCC-1701 to the *Sovereign*-class *Enterprise*-E, and several "threat" starships. You'll also find detailed starship construction rules for designing your own vessels.

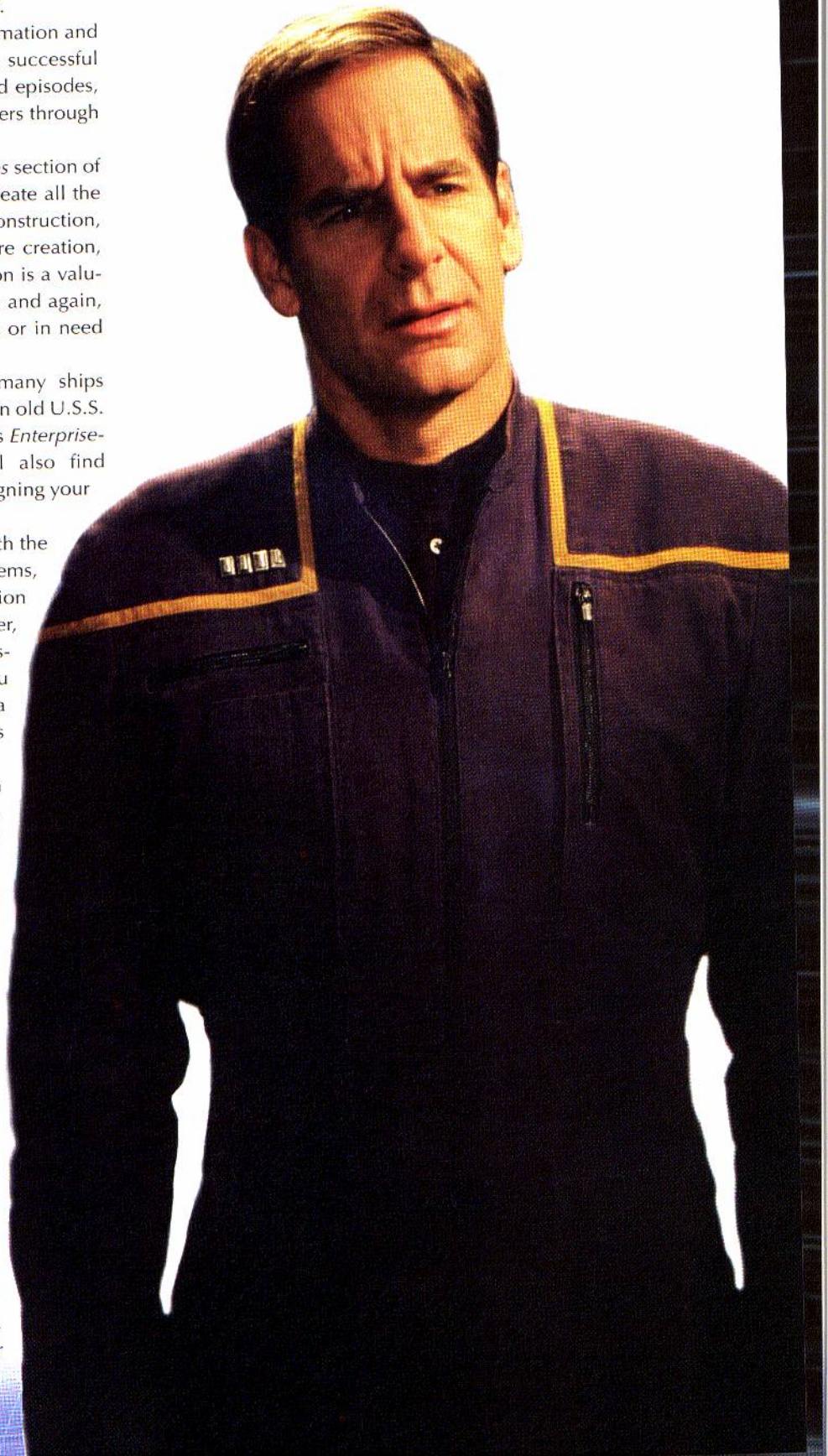
**Chapter 10: Space** provides you with the tools you need to create planets, star systems, and sectors, as well as providing information on the geography of space. In this chapter, you'll find wormholes, T Tauri planets, cosmic strings, and ion storms. Whether you need to design a sector for your series or a planet for an episode, you'll turn to this chapter frequently.

**Chapter 11: Aliens** covers the design of alien beings to populate your series. Whether you're designing a new player character species or an "alien of the week" for an episode, this chapter provides all the starting tools you'll need to create strange life-forms. This chapter also includes the Andorians, Orions, and Romulans for use as player character species.

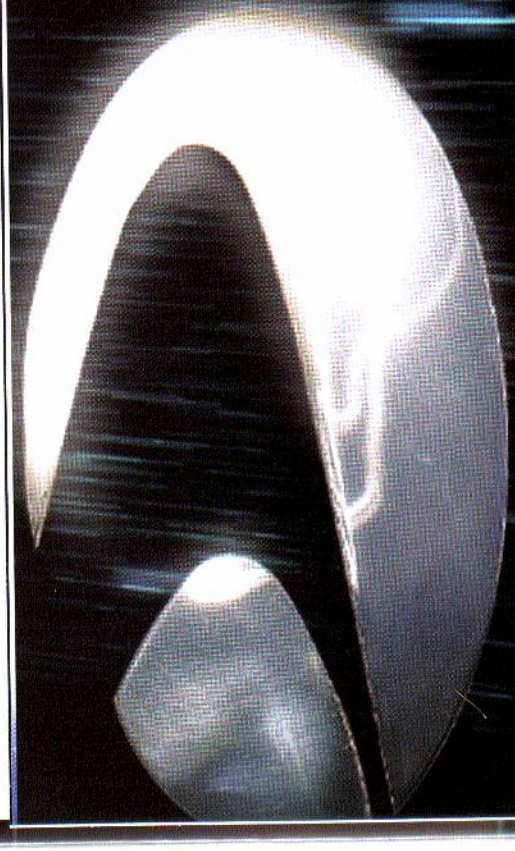
**Chapter 12 Creatures** presents the design rules for creating your own alien monsters. From the ape-like muga-to to Denevan Neural Parasites, you'll be able to design a host of exotic creatures for your Crew to encounter.

**Chapter 13: Hazards** provides the rules for the various dangers a Crew can encounter in the vastness of space. From personal hazards like radiation and fire to Galactic dangers like ion storms and plasma fields, this chapter gives you all the information you need to endanger your Crew.

**Chapter Fourteen: Supporting Cast** presents fast, simple rules for creating supporting cast characters to populate your setting.



# SERIES CREATION



# THE SERIES CONCEPT



Before you can let your players boldly go where no one has gone before, you'll need to decide what sort of *Star Trek* series you want to play. This chapter guides you and your players through the process of developing a concept that appeals to you, one that can sustain your interest over many episodes and seasons.

While there are virtually limitless possibilities to explore, conceptualizing your *Star Trek* series is easy and fun. Whether you decide to base your series on intrepid Starfleet officers exploring the galaxy, rough-hewn colonists striving to tame a newly discovered planet, or maverick scientists researching some alien artifact, you and your players hold the power to create a series that explores the elements of *Star Trek* canon that you find most interesting.

In other words, establishing your series is the first step in making the *Star Trek* universe truly your own. The decisions you and your players make at the beginning affect everything about your game—the setting (Alpha Quadrant, Bajor Sector, Draconis Outback), the Crew's base of operations (a starship, starbase, colony), their species (Human, Klingon, Ocampa), their missions (exploration, research, defense), and so on. Although you develop a series concept over time, exploring your series options before your players create their Crew—the starring cast of your series—helps guide the process. By knowing something about the setting and types of adventures the Crew will experience, your players can better generate characters that are up to the challenge. The same goes for creating the adventures that will later define your series: Having agreed on a series concept, you can use the concept as an outline for your episodes, and be confident that the adventures you design will not only appeal to your players but also suit the characters they've created as the Crew.

## WHAT IS A SERIES?

Like a television series, a *ST:RPG* series is a sequence of connected "episodes" united by a common cast, setting, and idiom. The idiom of the series pervades all of the series' adventures, as the series evolves and takes new directions over time. Meant to imitate life experience, the series enables players to play through a string of dramatic events, and witness how these events change the starring characters who experience them.

All *Star Trek* series consist of several principal elements—setting, base of operations, crew, and so on—that engender entirely different types of stories depending on how they come together. Later sections of this chapter identify these elements and offer many choices and guidelines for creating your own *Star Trek* series.

This book is intended to empower you to create virtually any type of series you can imagine, within the context of established *Star Trek* canon. You can create series focusing on Starfleet crews such as the original *Star Trek* series, *Star Trek: Voyager*, or *Enterprise*, or you can develop non-Starfleet series akin to *Star Trek: Deep Space*

*Nine*. Whether you decide to play a stereotypical "Starfleet" series, or some unique concoction focusing on some region, planet, species, mission, or technology, your series concept sets the stage for countless adventures in infinite diversity and infinite combination.

## STAR TREK TELEVISION SERIES

We'll start by taking a look at five *Star Trek* series with which you're already familiar. These include the original *Star Trek* series, *Star Trek: The Next Generation*, *Star Trek: Deep Space Nine*, *Star Trek: Voyager*, and *Enterprise*. By exploring the combination of elements that define each of these series, you'll discover not only what they're all about, but also how they're put together, and by extension, how to make your own unique series by simply drawing on elements of *Star Trek* canon.

### STAR TREK: THE ORIGINAL SERIES

The original *Star Trek* series established the canon of the *Star Trek* universe, and engendered four subsequent series all set in the same general milieu. This series covers the adventures of the *U.S.S. Enterprise* (NCC-1701) and her crew, recounting their five-year mission to boldly go where no man has gone before.

The original *Star Trek* series takes place in the 23rd century. Earth's cultures have unified and entered into an alliance with alien species to form the United Federation of Planets. Establishing various regions within the Alpha and Beta Quadrants, the classic *Star Trek* series focuses primarily on the frontier of Federation space, especially areas along the borders shared with the Romulan and Klingon Empires.

Over the course of her five-year mission, the *U.S.S Enterprise* and her crew venture through many uncharted areas of space, including stretches along the Neutral Zone and other previously unexplored regions. Composed almost entirely of Humans, the crew commanded by Captain James T. Kirk carries out a variety of missions ranging from planetary survey and exploration, to military intervention and espionage. The lone alien aboard, Commander Spock from the planet Vulcan, serves as a counterpoint to the Human crew, challenging its irrational emotions and oft-times illogical methods.

The *Enterprise* serves as the base of operations for nearly all of the series missions, since the crew operates far from Earth (where Starfleet Command is located). Throughout the series the *Enterprise* serves the crew admirably, demonstrating the versatility and wherewithal to support the crew and its daring missions. Though things inevitably go wrong—systems fail and power supplies wear thin—a starship crew couldn't ask for a finer vessel, or a finer Chief Engineer than Lieutenant Commander Scott, who always manages to keep her running even after she suffers significant damage in the face of adversity.

In terms of technology, the original *Star Trek* series sets the base line for the eras that follow. Technological marvels such as transporters, phasers, and warp drives first introduced in this series undergo significant advancements in later centuries, and during later series. The malfunctions and limitations of this relatively primitive technology add a great deal to the flavor of this era's adventures. In many ways, this establishes the *Star Trek* paradigm of human achievement in spite of technological limitations. Overcoming, or jury-rigging, technology prevails as a central theme in many of this series' episodes.

But more importantly, the original *Star Trek* series emphasizes human accomplishment in the face of adversity. In countless exploration missions, the crew of the *Enterprise* faces the unknown. The remarkable heroism and innovation of the crew enable them to successfully complete their missions regardless of the opposition they face or the perils they encounter. When societies clash, it is the stalwart convictions of the captain and crew that carry the day; and the entire series embraces high adventure and seat-of-your-pants derring-do.

#### PROFILE—STAR TREK: THE ORIGINAL SERIES

**SETTING**

**Era: 23rd century (years 2265-2269)**
**Region: Alpha and Beta Quadrants (Federation frontier)**
**Traveling: Starship, shuttles, and transporters**

**CREW**

**Organization: Starfleet**
**Missions: Primarily Exploration and Military**
**Composition: Multi-species (predominantly Human, also Vulcan) starship officers**

**BASE OF OPERATIONS**

**Base Type: Mobile; *Constitution*-class starship (*U.S.S. Enterprise*)**

**TECHNOLOGY**

**Era Technology: 23rd century**
**Available Technology: Starfleet technology**

**ADVERSITY**

**Threat and Opposition: Klingon Empire, Romulan Empire, and various by episode**
**Crisis and Disaster: Various by episode**

**FEEL**

**Swashbuckling adventure**

## Star Trek: The Next Generation

Set approximately 70-odd years after the final adventures of James T. Kirk and his crew, *Star Trek: The Next Generation* revisits the now familiar concept of a Starfleet crew aboard a Federation starship called the *Enterprise*. But the 24th century reveals many changes over the previous era, not only in terms of technological advancement but also political landscape and Starfleet ideology.

The *Next Generation* series tells of countless adventures set primarily in and around Federation space within the Alpha Quadrant. From the numerous species met and befriended by the crew, it appears that membership within the United Federation of Planets has flourished since the more isolated Federation of Kirk's day. Traveling aboard the new *Enterprise*-D, the crew encounters a broad spectrum of planets, civilizations, and species including the nearly omnipotent Q Continuum and the ever-advancing Borg Collective from regions far beyond the Alpha Quadrant.

But Starfleet crews in the 24th century demonstrate remarkable comfort with and tolerance of alien species, even hostile ones such as the Borg or Romulans. Starfleet policies emphasize cooperation over seclusion, alliance over intolerance, and peace over war. This ideology manifests within the crew complement of the *Enterprise*-D itself; unlike the almost entirely human crew of the original-series *U.S.S. Enterprise*, the new crew consists of Humans, an El-Aurian, a Betazoid, a sentient android, and even a Klingon officer. Imagine what Kirk would have thought of a Klingon officer serving among his crew!

The new *Galaxy*-class *Enterprise* (NCC 1701-D) continues the theme of diversity and modernization prevalent in the *Next Generation* series. Outfitted with more powerful warp engines, sensor arrays, and defensive armament, the home of Captain Jean Luc-Picard and crew functions smoothly as their base of operations throughout the entire series. But as in the original *Star Trek* series, advanced technologies enhance, but do not replace, human achievement. The fine engineers and technicians aboard the *Enterprise* show an uncanny mastery of their advanced equipment, always discovering or developing new applications to overcome technical problems caused by stellar anomalies and unknown radiations.

In addition to the *Enterprise*, technological innovation in the *Next Generation* era reaches other new plateaus. For example, Lieutenant Commander Data, one of two android prototypes created by Dr. Noonien Soong, evidences the reach of human scientific and technological achievement in the area of cybernetics. While Soong-type androids are not commonplace within the *Next Generation* setting, they exemplify the upper limits of 24th-century technology and suggest what might be found in remote laboratories and research facilities throughout the galaxy.

On the social and political fronts, the *Next Generation* series presents myriad sources of conflict and adversity to the crew of the *Enterprise*-D. The varied agendas of Starfleet send the crew on a broad range of missions—everything from diplomatic escort and peace negotiations to planetary evacuation and military intervention. The Romulan Star Empire and Borg Collective represent sporadic, yet recurring, threats. Similarly, the Q Continuum meddles with Captain Picard and crew periodically, although their hidden agenda seems relatively benign in nature.

### PROFILE—STAR TREK: THE NEXT GENERATION

**SETTING**
**Era:** 24th century (years 2364-2370)
**Region:** Alpha Quadrant (Federation territory)
**Traveling:** Starship, shuttles, and transporters

**CREW**
**Organization:** Starfleet
**Missions:** Varied (Diplomatic, Emergency, Scientific, and Defense primary)
**Composition:** Multi-species (Human majority, also Betazoid, Klingon, and android) starship officers

**BASE OF OPERATIONS**
**Base Type:** Mobile; *Galaxy*-class starship (*U.S.S. Enterprise*-D)

**TECHNOLOGY**
**Era Technology:** 24th century
**Available Technology:** Starfleet technology with independent additions (Soong Android)

**ADVERSITY**
**Threat and Opposition:** Romulan Star Empire, Borg Collective, and various by episode
**Crisis and Disaster:** Various by episode

**FEEL**
Thoughtful and civilized

## Star Trek: Deep Space Nine

The *Deep Space Nine* television series approaches the *Star Trek* universe from an entirely new angle. As a result, it challenges many of the time-honored conventions established by its predecessors. The timeline for *Deep Space Nine* overlaps the tail of that established in *Star Trek: The Next Generation*. The series features an original setting, crew concept, and a new base environment previously unexplored in *Star Trek* drama. With the advent of *Deep Space Nine*, the idiom of *Star Trek* reaches far beyond the episodic adventures of Starfleet crews traveling aboard sleek Federation starships. On the contrary, the show establishes a serial tale about a static, isolated environment—a secluded, retrofitted space station called Deep Space 9.

*Deep Space Nine* sets the stage for adventure aboard a deep space station located on the fringes of Federation space. Located in the Bajor Sector near a mysterious wormhole, Deep Space 9 occupies a position of strategic importance to not only the Bajoran peoples, but also to other governments such as the Cardassian Union, Ferengi Alliance, and United Federation of Planets. As such, the station has become a crossroads for intergalactic travel and commerce. Though located in a relatively isolated region of the Alpha Quadrant, the presence of the wormhole (which leads to the distant Gamma Quadrant) puts Deep Space 9 on a bustling (and well-explored) frontier.

The crew of Deep Space 9 reflects the ethnic diversity and interests of the outlying region. Administered under a mandate from the Bajoran provisional government, Starfleet operates Deep Space 9 under the jurisdiction of Bajoran law. As such, Deep Space 9 is not typical of a true Federation starbase, but rather of a foreign base of commercial, strategic, and scientific importance to Starfleet. So it is not surprising that Deep Space 9 houses a starring "crew" consisting of Humans, Bajorans, Ferengi, Changelings, and even Cardassians. Whereas previous *Star Trek* series featured crews almost entirely comprised of Starfleet officers, most of which were of Human descent, *Deep Space Nine* breaks the convention by introducing a cornucopia of species and professions who surround Captain Benjamin Sisko.

Technology is the sole aspect of the *Deep Space Nine* series that doesn't differ substantially from *The Next Generation*. Because the series continues the timeline established in the previous series, its level of technological advancement remains familiar. What differs, however, is the fact that the primary technologies represent conversions and retrofits of 24th-century Cardassian technology, since the station was built and operated by the Cardassian Union during their occupation of Bajor (2328-2351). In those days, the mining station bore a sinister Cardassian name: Terok Nor.

Over the course of the series, the crew and inhabitants of Deep Space 9 suffer threats from a number of aggressive governments and hostile species, and eventually become the focal point of an all-out galactic war. While specific threats vary episode by episode, several groups harry the crew time and again. These groups include Maquis rebels, the Cardassians, the Jem'Hadar and other members of the Dominion, and even the Klingon Empire. Because *Deep Space Nine* embodies a serial format (see *Chapter 3*), as opposed to an episodic structure, recurring threats represent the dominant catalyst driving the plot.

### PROFILE—STAR TREK: DEEP SPACE NINE

**SETTING**

**Era: 24th century (years 2369-2375)**
**Region: Alpha Quadrant (Bajor Sector), wormhole connecting to Gamma Quadrant**
**Traveling: Starship, shuttles, and transporters**

**CREW**

**Organization: DS9 administration**
**Missions: Diplomatic and Defense primary**
**Composition: Multi-species (Human, Bajoran, Ferengi, Trill, Klingon) and multi-profession (starship officers, soldiers, merchants, rogues)**

**BASE OF OPERATIONS**

**Base Type: Stationary; Cardassian Mining Station (Terok Nor) dubbed Deep Space 9 by Starfleet protocol**

**TECHNOLOGY**

**Era Technology: 24th century**
**Available Technology: Cardassian & Starfleet technology**

**ADVERSITY**

**Threat and Opposition: Maquis, Cardassians, Jem'Hadar and other Dominion, and others by episode**
**Crisis and Disaster: Interstellar warfare, and various by episode**

**FEEL**

**Gritty intrigue**

## Star Trek: Voyager and Enterprise

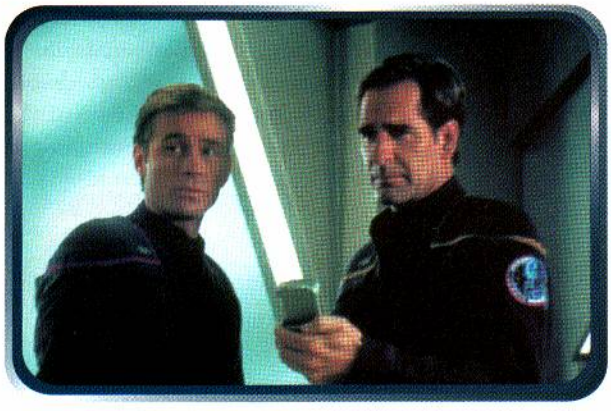
The *Voyager* and *Enterprise* series return to classic *Star Trek* roots by focusing on the events aboard Federation starships commanded by Starfleet officers. While these series embody many of the same conventions as the previous series, they deviate from established conventions in several interesting ways.

### Voyager

*Star Trek: Voyager* focuses on the events aboard a Federation starship perilously flung deep into the Delta Quadrant, some 70,000 light years from home. The crew's original mission to pursue a Maquis vessel changes radically into a protracted mission to safely return to Federation space—a mission the crew undertakes with the aid of the Maquis crewmembers whose vessel is stranded with the *U.S.S. Voyager*.

Although the series begins in 2371, the *Intrepid*-class starship shows some interesting refinements of technology presented in earlier *Star Trek* series. Among these, the ability to soft-land on a Class-M planet and return to space, as well as the ability to sustain a cruising velocity at warp 9.975, constitute the more dramatic features of the vessel. The ship's Emergency Medical Hologram also manifests as a quasi-member of the vessel's crew.

Although the prevailing mission (to return home) carries the series, episodic challenges and threats drive the plot from week to week. In this manner, *Voyager* employs an overarching framework to tie all the episodes together while retaining the continuity of a serial drama (see *Chapter 3: Running the Series*).



### Enterprise

While *Enterprise* airs as the most recent addition to the roster of series, its timeline predates that featured in the original *Star Trek* series and introduces an entirely new era of *Trek*dom. Set nearly a century prior to the command of James T. Kirk, *Enterprise* presents a picture of life during the fledgling years of Starfleet, prior to the founding of the United Federation of Planets.

Captain Jonathan Archer and his valiant crew undertake a variety of missions aboard the *Enterprise* (NX-01), the first Starfleet starship of that name. This "original" *Enterprise* demonstrates remarkably primitive technology compared to even the *Constitution*-class vessel of the same name, possessing engines that barely exceed warp 5 in velocity. Transporter technology appears in its prototypical state, only recently approved for experimental transport of people. At this point in the *Star Trek* timeline, phaser technology *per se*, doesn't exist; instead the ship stores phase pistols with limited settings: stun and kill. The newly-installed phase cannons remain experimental backups to the (non-photon) torpedoes. In nearly all respects, the

**PROFILE—STAR TREK: VOYAGER**

**SETTING**
- **Era: 24th century (years 2371-2378)**
- **Region: Delta Quadrant**
- **Traveling: Starship, shuttles, and transporters**

**CREW**
- **Organization: Starfleet and Maquis**
- **Missions: Voyage home and varied (by episode)**
- **Composition: Multi-species (Human, Vulcan, Ocampa, Talaxian, and Borg) starship officers and various others**

**BASE OF OPERATIONS**
- **Base Type: Mobile; *Intrepid*-class starship *U.S.S. Voyager* (NCC-74656)**

**TECHNOLOGY**
- **Era Technology: 24th century**
- **Available Technology: Starfleet and varied (assisting species along route)**

**ADVERSITY**
- **Threat and Opposition: Borg Collective and various by episode**
- **Crisis and Disaster: various by episode**

**FEEL**
- **Isolation and determination**

technological limitations of the *Enterprise* series challenges the crew in ways future Starfleet officers would find breathtaking. Indeed, *Enterprise* portrays an exciting time in the history of Starfleet—a time when virtually all space is a frontier and every planet and species presents the unknown.

For more information about each of these exciting series, see "Thirty-Five Years of Star Trek," pages 10-18 of the *Star Trek Player's Guide*.

### PROFILE—ENTERPRISE

**SETTING**
**Era: 22nd century (years 2151-?)**
**Region: Earth Sector and other nearby regions of space**
**Traveling: Starship and shuttles**

**CREW**
**Organization: Starfleet**
**Missions: Primarily Exploration**
**Composition: Multi-species (predominantly Human, also Vulcan and Denobulan) starship officers**

**BASE OF OPERATIONS**
**Base Type: Mobile; NX-class starship Enterprise (NX-01)**

**TECHNOLOGY**
**Era Technology: 22nd century**
**Available Technology: Starfleet**

**ADVERSITY**
**Threat and Opposition: Various by episode**
**Crisis and Disaster: Various by episode**

**FEEL**
**Dangerous exploration**

## YOUR SERIES CONCEPT

Think of your series concept as the framework tying all of your episodes together. The decisions you make about this framework establish many elements of a series that we normally take for granted, such as whether the Crew works for Starfleet, whether they command a sleek starship or deep space station, whether they represent strange alien races, and so on. But equally important, your concept also partially determines what sorts of adventures your Crew is likely to experience and where those adventures usually occur.

There are myriad questions you could ask about *Star Trek* to begin forming a concept: Where in the *Star Trek* universe is your series set? What era defines the technological and scientific capabilities of the starships and crew? What missions does the Crew regularly undertake—are they starship officers manning a space exploration vessel or merchants plying new trade routes through a particular quadrant? These are the types of decisions you face when conceptualizing your series; and you need do nothing more than watch a single episode of your favorite show to find numerous ideas to get you started.

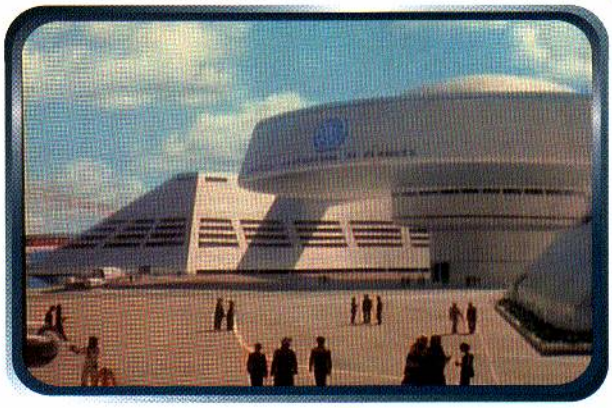
To make things easy, imagine your series concept as an outline or "profile" consisting of six main components. These include setting (era and region and traveling), crew (organization, mission, and composition), base of operations (mobile bases such as starships or stationary bases such as colonies), technology (era technology and available technology), adversity (threat and opposition and crisis and disaster), and feel.

While each of these elements can be established separately, their interrelationships may further define one another as you continue asking questions and adding detail to your concept. So, when you set out to create your series concept it really doesn't matter which elements you define first or last, so long as you give yourself the freedom to go back and forth, adding a little detail here or revising something over there. By developing multiple elements at once, you start the process of envisioning your concept as a whole, rather than as a disjointed collection of raw parts.

### The Series Profile

A series profile consists of the six elements fundamental to a *Star Trek Roleplaying Game* series. Even though you'll explore numerous possibilities as you develop your concept, the profile segments each element so you can move from topic to topic and still keep your thoughts organized by heading.

This helps narrow your options while avoiding consistency problems and logical conflicts. Using the profile also drives your imagination; by establishing some idea for every heading in the profile, you'll have something to



work from when you prepare to create characters and begin designing episodes in *Chapters 2* and *3* of this book. Naturally, your concept profile won't address every question you'll have later on, but it will suggest certain answers and provide a consistent framework for adding whatever amount of detail you need.

The following sections discuss each element of the series profile in turn.

## Setting

Many Narrators consider the setting to be a cornerstone of their series concept. Setting describes not only the physical location of your *Star Trek RPG* series, but also its era and traveling. When establishing the setting of your series it's important to consider the big picture—when and where are most of your adventures going to take place throughout the entire series? Are you going to play a classic *Star Trek*-era series with episodes set all along the Neutral Zone, or a *Next Generation*-era series set almost exclusively on a specific world that seeks admission to the United Federation of Planets?

Whereas starships, space stations, and colonies certainly represent localized areas of the larger region, "setting" addresses the panoramic scope of the entire series, not simply the "base of operations" falling directly under the control of the player characters (see "Base of Operations," page 20). However, it is possible to create a series with a very narrow setting, perhaps confining your era to a short period of time (the Dominion War) or your region to a relatively small geographical space (such as Deep Space 9 or Starfleet Headquarters). Depending on your focus, narrow settings can provide ample opportunities for adventure; and you can always expand your setting when you determine the direction of your series and move into the next season of episodes (see *Chapter 3: Running the Series* for more information).

### Era

Era describes the general time frame of your setting. *Star Trek* canon establishes several distinct eras: the mid-22nd century (*Enterprise* era), the latter third of the 23rd century (*TOS* era), and mid- to later 24th century (*TNG* and *DS9* era). You can choose one of these time periods

### SERIES ELEMENTS

**SETTING: The physical and temporal baseline of your series.**
- **Era: The period, if any, of *Star Trek* history in which your series takes place.**
- **Region: The default location in the galaxy where your series will mostly occur.**
- **Traveling: How your Crew will get around the setting.**

**CREW: The main player characters and their immediate associates.**
- **Organization: The group, if any, to which the Crew belongs.**
- **Mission Focus: The most common tasks the Crew will undertake.**
- **Composition: The species (single or multiple) represented in the Crew.**

**BASE OF OPERATIONS: The location that begins and ends most episodes.**
- **Base Type: Mobile (starship) or stationary (planetary city)**

**TECHNOLOGY: The technical resources generally encountered by and available to the Crew.**
- **Era Technology: The general technological level of the setting.**
- **Available Technology: The technology directly available to the Crew.**

**ADVERSITY: The problems the Crew are likely to face during the series.**
- **Threat and Opposition: Sentient species or cultures opposing the Crew.**
- **Crisis and Disaster: Large-scale or impersonal dangers in the setting.**

**FEEL: The emotional and dramatic tone of the series as a whole.**

### SAMPLE ERAS

- ***ENTERPRISE* ERA (YEARS: 2151-?)**
- ***TOS* ERA (YEARS: 2265-2293)**
  - **Show: 2265-2269**
  - **Movies: 2271-2293**
- ***TNG* ERA (YEARS: 2364-2370)**
- ***DS9* ERA (YEARS: 2369-2375)**
  - **Early DS9 era: 2369-2371**
  - **Klingon War: 2372-2373**
  - **Dominion War: 2373-2375**
- ***VOYAGER* ERA (YEARS: 2371-2378)**
- **UNCHARTED ERA (ANY PERIOD DEFINED BY NARRATOR)**
  - **Vulcan Prehistory**
  - **Eugenics Wars (1992-1996)**
  - ***Enterprise*-C Era (2340-2344)**
  - **Post Dominion War Era (2376-?)**

as the default era for your series, or choose a period that the *Star Trek* television series and films do not portray.

Your choice of era bears a dramatic impact on your adventures. Era affects not only the technology that is widely available in terms of starships and personal gear, but it also defines geopolitical boundaries, political relations, and other aspects of *Star Trek* canon. See *Chapter 13* of the *Star Trek Player's Guide* for the chronology of events distinguishing the various eras of *Star Trek* from one another. If you have trouble choosing, put off making a decision until you've explored other aspects of your series profile (especially the Technology entry). Sooner or later, one option will emerge as the best choice for your era.

Some groups may want to try setting their series in some era other than those portrayed in the different *Star Trek* television series. For example, you could try setting your series in an uncharted era such as the 29th century, using the *Voyager* episode "Relativity" as a guide. Or you could expand the scope of your era to include "all time" and create a series based on time travel, perhaps focusing on the exploits of Department of Temporal Investigations agents responsible for exploring alternate realities or enforcing the Temporal Prime Directive.

These types of groundbreaking series can be immensely fun and challenging, but Narrators beware: creating your own era requires a great deal more preparation and maintenance than series set in eras portrayed in the various *Star Trek* television series. See *Chapter 2: Establishing the Series*, page 26, for more information about creating your series.

### Region

Region refers to the physical location where the majority of your episodes will occur. Like era, region establishes the outer limits of what's possible. While one or more adventures may involve traveling beyond the quadrant, sector, or planet you choose for your region, most adventures explore places and events within the scope of a particular setting.

While it is unlikely that you will know at the outset how far your player characters may venture over the course of an entire season (especially if they choose a space exploration-styled series), you can always choose "the galaxy" as the default region for your series. While this is not very descriptive, you can always adjust it later, perhaps when you prepare to move into your second season of episodic stories.

The scope of your region can be as broad or narrow as you like, depending on how focused you'd like your episodes to be. If you like the idea of exploring numerous planets over the course of months or years, you may want to designate a quadrant for your setting. If, on the other hand, you like the idea of exploring the daily ins and outs of governing a remote colony, then maybe a single planet might work better for your default region.

#### SAMPLE REGIONS

**QUADRANTS**
- Alpha Quadrant
- Beta Quadrant
- Gamma Quadrant
- Delta Quadrant

**SECTOR OR REGION**
- Bajor Sector
- Rigel Sector
- Romulan Neutral Zone
- Draconis Outback

**SYSTEM/PLANET**
- Earth
- Vulcan
- Qo'noS
- Romulus

**LOCAL SETTING**
- Starfleet Academy
- Romulan Senate
- Starbase 112
- Calder II archaeological outpost

**STELLAR PHENOMENON**
- Badlands
- Black Cluster
- Horsehead Nebula

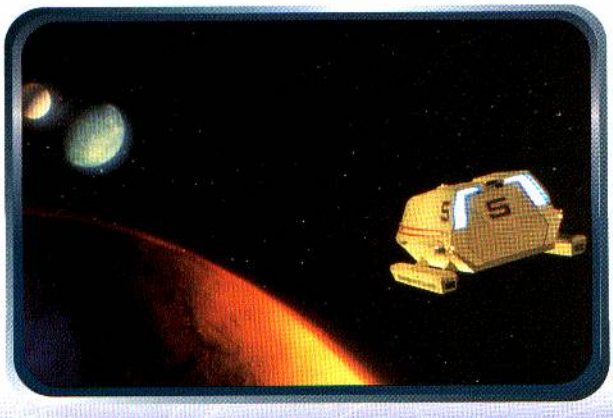
**OTHER**
- Mirror Universe
- Mar'zan Triangle
- Holodeck
- The Timestream

Again, like era, choosing the region is about narrowing your focus and reducing the amount of material you'll need to get your series up and running. You can always broaden your setting and add material later. *Chapter 10: Space* provides additional options as well as guidelines for creating original sectors and planets.

### Traveling

In addition to era and region, you should also consider the amount and means of traveling within your setting. Is the Crew staying put for the most part, as on a space station series? If not, how does the Crew trek from their base of operations to various locations within the defining region? For example, if you've chosen a quadrant for your default region, how do your protagonists move from sector to sector, or planet to planet? Usually, regions encompassing vast areas of space require the Crew to have access to a starship, even if they are routinely stationed at a starbase, colony, or other base of operations instead of a starship (see "Base of Operations," page 20).

Similarly, the issue of travel also applies to settings where the region consists of a single planet: How does the Crew travel from their base of operations to distant cities or continents? In *Star Trek*, there are often multiple answers to such questions, including shuttlecraft, atmos-



### SAMPLE TRAVEL OPTIONS

- Starships
- Shuttlecraft
- Atmospheric Craft
- Ground Vehicles
- Transporter Technologies
- Alien Artifacts (portals, gateways, etc.)
- Astronomical Anomalies (wormholes, subspace funnels, etc.)

pheric or ground vehicles, and even transporter booths. But these are not the only means possible: Strange astronomical phenomena (such as wormholes) or lost alien artifacts (such as an Iconian gateway) might be present at one or more locations within the larger setting and connect two or more quadrants, sectors, planets, or even eras to one another. In fact, such devices might function as an express route leading beyond your current setting and into another, such as a different quadrant, parallel universe, or even a different era! The *Star Trek* episode "City on the Edge of Forever" presents one good model for explaining how a time travel series could work.

## Crew

Because every series revolves around the activities of the player characters, assembling the right Crew is essential to the overall success and enjoyment of your series. With regard to series concept, there are three primary facets you need to address: organization, missions, and composition.

### Organization

In *Star Trek*, most spacefaring Crews work in the employ of some large, governmental organization, such as Starfleet, the Bajoran Provisional Government, the Cardassian Obsidian Order, the Klingon Defense Force, and so on. Other powerful or influential organizations such as the Vulcan Science Institute, the Ferengi Commerce Authority, or even the Orion Syndicate provide interesting alternatives to governmental organizations, especially if you'd like to base your series around specific mission types, alien species, or character professions.

The Crew can also work autonomously, without a sponsoring organization breathing down their necks. But such freedom comes at a price; the Crew must function without the support, protection, and equipment normally provided by a parent organization. Crews consisting of rogues or merchants usually do well without a large organization to sponsor them; scientists can also thrive provided they can obtain funding for their projects (usually from one of the larger organizations). But Crews consisting of starship officers, diplomats, and mystics (for example) generally operate under the auspices of an affiliated government or non-governmental organization that requires their services.

### SAMPLE ORGANIZATIONS

**GOVERNMENTAL ORGANIZATIONS**
- Starfleet Command
- Klingon Defense Force
- Cardassian Obsidian Order
- Romulan *Tal Shiar*

**GOVERNMENT SPONSORED ORGANIZATIONS**
- Federation Council Diplomatic Service
- Ferengi Commerce Authority
- Andorian Merchant Marine
- Vulcan Science Institute

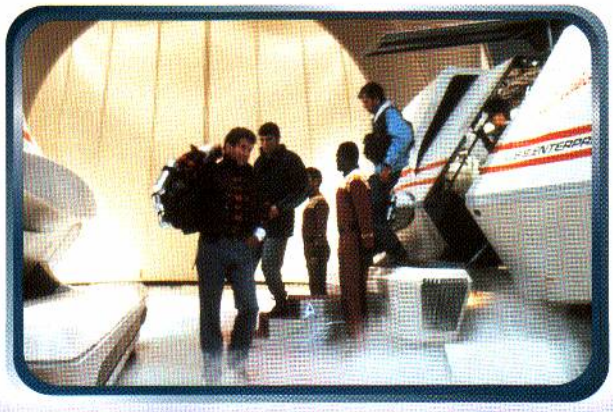
**NON-GOVERNMENT ORGANIZATIONS**
- Orion Syndicate
- Maquis
- Mount Seleya Monastery
- Talaxian Resistance

**NO ORGANIZATION**
- Independent mercenary unit
- Free merchant traders
- Pirate vessel

The "Sample Organizations" sidebar lists a variety of governmental and non-governmental organizations the Crew might serve. Even if your players object to the idea of working directly for one of these organizations, the Crew can still derive some benefits by being affiliated with the organization (such as performing contract missions or by obtaining similar funding). If neither of these options suits your series concept, enter "no organization" on your series profile.

### Mission

Although the Crew will undoubtedly undertake a variety of different mission types over the course of your series, you should consider whether the focus of your series favors one type over all others. For example, several of the *Star Trek* series concentrate on exploration as a theme, and feature missions involving planetary surveying, first contact meetings, and so on. Alternatively, the Crew in your series may primarily deal with smuggling operations and other shady, underground dealings off in some remote sector of the Federation frontier; or



## TABLE 1.1: SAMPLE MISSIONS

| Missions | Examples |
|---|---|
| Defense Missions | Convoy Escort |
| | Planetary Defense |
| | Sector Patrol |
| | Base Security |
| Diplomatic Missions | First Contact |
| | Government Envoy |
| | Law Enforcement |
| | Political Arbitration |
| Emergency Response Missions | Aid and Relief |
| | Evacuation |
| | Quarantine |
| | Rescue |
| Exploration Missions | Deep Space Exploration |
| | Planetary Exploration |
| Illicit Missions | Assassination |
| | Black Market Trading |
| | Piracy |
| | Smuggling |
| | Theft and Procurement |
| Intelligence Operations | Infiltration |
| | Counter-revolution |
| | Criminal Investigation |
| | Propaganda |
| | Revolution |
| | Spying |
| Military Missions | Invasion |
| | Reconnaissance |
| | Threat Alert |
| | Tactical Operations |
| Scientific Missions | Archaeology and Anthropology |
| | Charting and Survey |
| | Prototype Testing |
| | R&D |
| Spiritual Missions | Jihad and Inquisition |
| | Missionary Endeavors |
| | Pilgrimage |
| | Quest and Seeking |
| Trade Missions | Free Trading |
| | Industrial Espionage |
| | Supply and Logistics |

with political espionage missions in the Romulan Neutral Zone attempting to infiltrate the *Tal Shiar*.

Table 1.1 presents a variety of sample missions from which you may draw for your series concept. The nature of your organization will naturally affect the series' most common missions—a Vulcan Science Institute study group is unlikely to involve itself in espionage missions, and an independent crew of rogues and merchants will stay far away from defense missions if they can! On the other hand, some Crews may find

themselves drawn to any number of theoretically unlikely mission types: If the Vulcan Science Institute team has developed a practical timeship, they may wind up being deputized for espionage or surveillance missions against their will! Many mission types nest well with the various episode types detailed in *Chapter 4: Building Episodes*; see that section for more ideas.

### Composition

Composition refers to the make-up of the Crew—specifically their species and profession, but possibly including their professional abilities, elite professions, skill sets and/or traits as well. While a well-rounded Crew (one demonstrating a diverse cross section of species and professions) serves almost any series well, more focused series may foster a Crew that exhibits higher degrees of specialization. For example, four of the five *Star Trek* television series revolve around Crews consisting almost entirely of Starfleet starship officers (*DS9* being the exception). In game terms, these Crews exploit multiple elite professions (command officers, security officers, engineers, doctors, and so on) stemming from the basic "starship officer" profession, treated in the *Star Trek Player's Guide*, pages 50-51. Again with the exception of *DS9*, most *Star Trek* television series have primarily Human protagonists.

The Crew of your series need not follow either paradigm. Instead, you could create a series around the desperate exploits of Maquis rebels, the ambitious enterprises of Ferengi free traders, or the shady undertakings of Orion pirates. Your Crew may be all-Vulcan, all-Klingon, or simply majority non-Human for a "futuristic frontier melting pot" feel. Creating a specialized Crew (in terms of composition) may require establishing certain character restrictions (such as most characters belonging to a particular species or profession). *Chapter 2* of this book will help guide you through that process. Although some players in some groups may chafe at such extreme focus, there's nothing to prevent one or two players from creating characters as exceptions to the species or profession-

al composition you establish for the rest of the Crew, as long as they fit the rest of the series concept.

## Base of Operations

Base of operations refers to the Crew's headquarters, retreat, and often, their residence. Whether manifesting as a starship, space station, colony, or command center, the Crew's base of operations is the place from which they launch their missions; and it is the place to which they return to report the success or failure of their operations.

The base of operations plays a crucial role in every series. Not only does it serve as the primary staging ground for Crew missions, but it is also the place where the Crew holds the greatest amount of influence, maintains the tightest security, and stores all of the resources—both information and materials—they need to accomplish their various mission objectives.

When establishing the base of operations for your series, one question takes priority over all others: Is the base mobile or static? Mobile bases of operations, such as starships or temporary outposts, enable the Crew to move about from place to place within the region without sacrificing the supplies and creature comforts they would enjoy at a larger, permanent facility. Static bases usually afford better security, improved technologies, better communications, and greater stockpiles but sacrifice proximity to the mission location.

As a result, choosing a base of operations often follows from your choice of setting, especially region. While era may also become a factor (advanced 24th-century warp drives enable vessels to travel much further over short periods, essentially bringing everything in the galaxy closer together), region primarily determines whether the Crew needs to be assigned to a mobile base of operations or whether they can maintain a stationary base.

Once you've chosen a base of operations for your series, you'll need to address how the Crew moves from their headquarters to the remote areas of their assigned region (see "Transportation", page 36) and what sort of resources are available to them (see "Technology," page 21). Depending on how they come to be in control of their base (assigned by Starfleet or another government, purchased or rented through credit or grants, siezed in glorious honorable combat or piratical raiding), it may come with built-in opportunities, mission objectives (see "Missions," page 18), or enemies (see "Adversity," page 22). These may also spring from the Crew's organization (see page 18), which may also impact the command structure that permeates all operations conducted therein.

### SAMPLE BASES OF OPERATIONS

**MOBILE BASES**
- **Starship**
- **Mobile Command Center**
- **Field HQ**

**STATIONARY BASES**
- **Starbase/Space Station**
- **Colony/Outpost**
- **Other Facility**

### Mobile Bases

In *Star Trek*, the starship stands out as the ideal base of operations. In the 23rd and 24th centuries, most starships are large enough to support hundreds of personnel, while providing for their relative comfort for a period of months or even years. But more importantly, the starship provides mobility. Whether their missions require the Crew to explore planets along the frontier, transport goods and services to far-flung outposts, move soldiers or other personnel to political hotbeds, or bring advanced scientific equipment to study astronomical phenomena, starships make perfect bases for conducting an assortment of missions. For information about selecting or building the Crew's starship, see *Chapter 9: Starships*, page 130.

Temporary headquarters provide an alternative to starships, if the Crew requires mobility for their adventures. They could either set up temporary pre-fab outposts every time they are assigned to explore a new planet, for example, or be assigned to a new embassy each time they begin a new diplomatic mission. The Crew might be an elite "troubleshooting" team sent from threat point to threat point by the fastest and most direct available means, whatever those may be. While this adds a great deal of variety and novelty to each episode, creating floor plans or maps as well as lists of personnel and resources for each new base of operations may become burdensome over time. So if the players are required to travel through space from episode to episode, most Narrators and Crew prefer a starship over other sorts of mobile bases.

### Stationary Bases

Not all *Star Trek* stories focus on space exploration and travel. Series like *Deep Space Nine* focus on much smaller regions (such as the Bajor Sector), enabling the Crew to occupy a stationary base while still having sufficient mobility (via shuttles, transporters, or even runabout starships) to explore outside the outer boundaries of their assigned region.

Stationary bases are ideal for series concentrating on the development of a particular area or region over time. Whereas exploration adventures require the Narrator to dream up new planets and events for every episode and mission, stationary adventures enable you to put all that energy into developing the immediate region, perhaps creating localized maps, detailed lists of inhabitants, facilities, and industries, and more importantly, more intricate plots and personal story arcs.

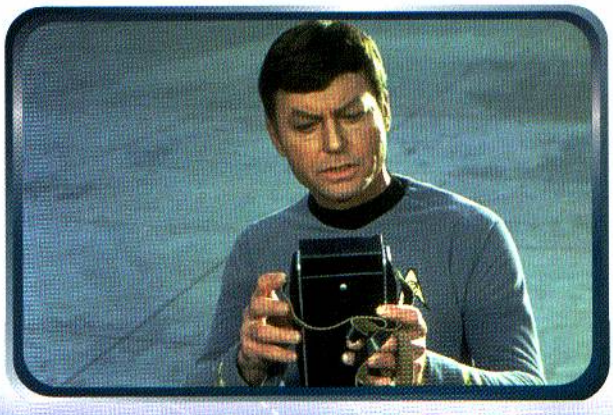
Although this book doesn't present complete guidelines for designing stationary bases, most space stations and other permanent facilities employ many of the same systems as those found aboard starships. See *Chapter 9: Starships* for information about common systems and technology available for your Crew's base of operations.

## Technology

Technology, as it applies to your series concept, refers to the average level of scientific advancement evident in the starships, systems, and equipment common to the setting. Because technology varies a great deal from culture to culture, choosing the right technology for your setting requires a bit more thought than simply allowing the era to dictate what technology is, or will become, available to the Crew.

### Era Technology

Era and technology usually go hand in hand in the *Star Trek* universe. If you choose to set your series in the 23rd century, *Star Trek* canon dictates the range of starships, phasers, tricorders and other equipment your Crew might have. But even within a given era, technological advancement differs from culture to culture. The Borg, for example, reveal a much higher level of technological achievement than the Federation. Even civilizations exhibiting roughly equal levels of technological accomplishment may demonstrate cultural preferences and diversity within the technology they produce and use. For example, in the 23rd century Federation starship officers use phasers while their counterparts in the Klingon Empire carry disruptors.



So while era influences the technology of your setting a great deal, it does not absolutely limit the sophistication and advancement of all technology the Crew will encounter or possess. It only characterizes the standard technologies the Crew will encounter when interacting with known species and cultures such as the Klingons, Romulans, Cardassians, Ferengi and so on.

### Available Technology

The *Star Trek Player's Guide* provides sample equipment and gear widely available in the 23rd and 24th centuries. *Chapter 9* of this book provides the same information for starships and space stations belonging to these eras. All of this information represents the standard or default technologies of these eras, which you can customize to account for minor cultural differences among different civilizations and cultures. This selection of technology, then, represents what is commonly available in most *Star Trek* series.

But technological diversity can play a much more interesting role in your series, depending on the emphasis you give it. You could set up a series where the Crew has been assigned to a planet where the local culture uses only archaic technologies, and the Prime Directive either forbids the Crew from revealing their advanced technology, or lack of supplies forces them to conserve whatever resources they bring with them.

Alternatively, you might want to create a series where the Crew is assigned to test a new prototype starship, or a starship fitted with a new propulsion drive, cloaking device, or other experimental technology. In this case, the Crew has access to some technology much more advanced than what they'd normally expect from their culture in their particular era.

You can extend this sort of experimentation as far as you like. Your series might start the Crew aboard a 24th-century ship with an experimental time-warp drive, which maroons them back in time. This could result in a *Voyager*-esque series where the Crew must spend an entire season or more to find its way back to their own era. In this sort of series, technology may play a role of paramount importance: Initially, the advanced technology of their ship seems a great boon, until systems start breaking down and they have to find adequate materials to jury-rig parts and keep the ship running. In this type of series, technology plays such an influential role that it might even qualify as the principal source of adversity (see "Adversity," next heading) in your series.

When completing your series concept, you'll need to determine era before you'll know what era technology pervades your broader setting. However, if your region is sufficiently localized (such as a starbase or planet) the prevailing technology may differ significantly from that described by the series era. The same reasoning applies to the Crew's base of operations, and the technology available to them while there. *Chapter 2* revisits some of these topics in the context of equipping the Crew. See page 18 for more information.

**SAMPLE SERIES TECHNOLOGY**

**ERA TECHNOLOGY**
- 22nd century
- 23rd century
- 24th century
- Other Era

**AVAILABLE TECHNOLOGY**
- Organization Technology (Starfleet, Klingon Defense Force)
- Restricted Technologies (Secret, Experimental, or Illegal)
- New and/or Prototype Technology
- Alien Technology
- Primitive/Archaic Technology

## ADVERSITY

As it applies to your series concept, adversity refers to any ongoing challenges, conflicts, or crises that pervade the setting. These difficulties need not become the focus of each adventure the Crew undertakes; in fact, you might choose to set up a series where the Crew can only overcome the main conflict by resolving a number of seemingly unrelated challenges throughout an entire season, only revealing how they tie in to the larger conflict at the climax of the season. Alternatively, you might choose to ignore the topic of adversity when launching your series, preferring to develop and stoke a larger crisis over time and introduce the conflagration in a later season.

### Threat and Opposition

Threat and opposition refer to trouble introduced by antagonistic sentient groups, including hostile civilizations, oppressive governments, rival organizations, or rebel factions. The source of the ongoing threat can be external, coming from beyond your Crew's home base or region (such as the advancement of the Borg or Dominion), or internal, such as from counter-cultures, subversives, or revolutionaries (the Maquis or Red Squad). Often, the Crew's organization (see page 18) will come with its own opposition in a given era, although the series may be set outside that enemy's usual range of operations.

Not all threat and opposition is deadly or violent. Diplomatic missions may be opposed by other diplomats, or even by elements of a friendly government. Free traders may face price wars with canny Orions or Ferengi. Mystics may face theological splits within their order, or challenging belief systems on other worlds. Scientists may only be "opposed" by rival researchers who they never meet! If a series concentrates on such stories, the main competitor to the Crew still counts as opposition, even if the threat is nonviolent.

### Crisis and Disaster

Adversity can also come in the form of crises and disasters. These may result from natural catastrophes such as decaying atmospheres, erratic orbits, or stars going supernova; or they may involve man-made crises such as interstellar wars, environmental pollution, technological failure, or biological aberration. Extreme natural environments qualify as ongoing crises if the base of operations is located on a planet where dangerous temperature, climate, or weather constantly endanger the Crew. While the zero-G of space also

## TABLE 1.2: SERIES SOURCES OF ADVERSITY

| |
|---|
| **THREAT AND OPPOSITION** |
| Hostile Civilizations (Borg Collective, Dominion, Romulan Star Empire) |
| Oppressive Governments (Cardassian Union, 23rd century Klingon Empire) |
| Oppressive Religions (*TNG* episode "The Devil's Due") |
| Rival Organizations (Orion Syndicate, Ferengi Commerce Authority) |
| Rebel or Subversive Factions (Maquis, Red Squad) |
| Completely Alien Threat (V'ger, the "planet killer") |
| **CRISIS AND DISASTER** |
| Astronomical (decaying atmosphere, erratic orbit, inbound comet) |
| Geological (tectonic activity, global warming, flooding) |
| Biological (epidemic, plague, infestation) |
| Environmental (radiation, temperature, climate) |
| Man-made (pollution, warfare, refugees, technological mishap) |

could fall under this category, in *Star Trek* the dangers of space travel are so pervasive and technologies so reliable, that zero-G environments don't usually present ongoing problems for the Crew.

But plagues, epidemics, regular tectonic activity (earthquakes and volcanoes), and time distortions all make interesting sources of crisis and disaster that may be ever-present within the backdrop of your series.

Table 1.2 presents a number of potential sources of adversity for your series. If you don't envision there being any chronic threats or crises at the outset of your series, enter "none" within this entry of your series profile.

### FEEL

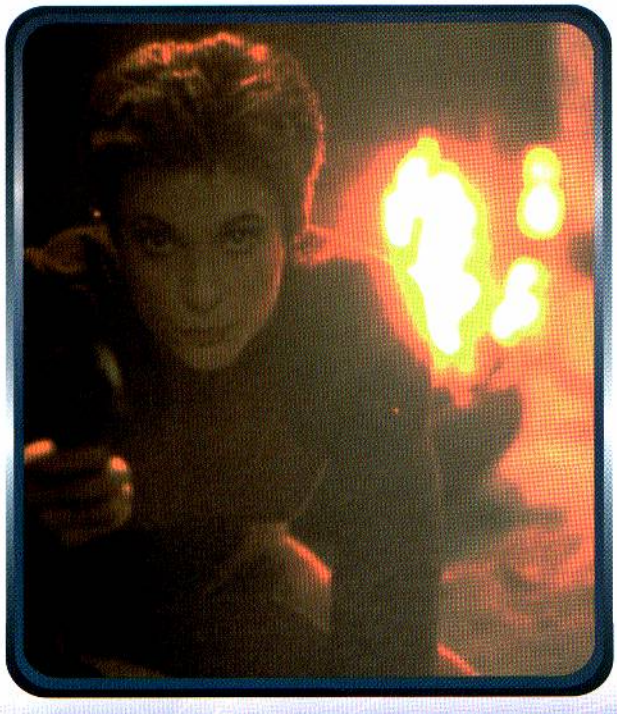
This component is one of the most abstract, and at the same time, most necessary, concepts for your series. It indicates the basic tone or flavor of your stories. Will they be larger-than-life episodes of epic grandeur, heartstopping tales of tension and suspense, or stories of civilized, scientific progress? Like any of the other components, feel is not hard and fast; individual episodes can vary in tone. However, to truly feel like a unified series rather than a random collection of game sessions, it helps to aim for and maintain a given feel for the course of the game. The choice of organization (page 18) and mission types (page 18) within a series may impact feel, but almost any story can support any kind of feel. Two particularly clear examples of tone occur in the original *Star Trek* series and in *Deep Space Nine*. The first *Star Trek* was space opera on the grand, adventurous scale. Even the most tragic and personal *TOS* episode, "City on the Edge of Forever," revolved around a billion-year-old artifact, perfect love, and the prevention of World War Two! On the other hand, *Deep Space Nine* aimed for an intensely personal, gritty feel suitable first for a tense border station and then for dark stories of interstellar war. Even a light-hearted *DS9* episode like "In the Cards" involves deals and chicanery among interwoven personal relationships, and is touched off by the depression of Captain Sisko. In short, the basic feel of the series will affect every story told in it. You should discuss this component, especially, with your players. They may have their own ideas about what would be fun to play. You can describe your series feel in a phrase ("long capers with disruptor battles when things go south"), in one or two words ("desperate struggle"), or by referring to another *Star Trek* series ("like *TNG*, but more dangerous") or even to another source altogether ("like *Mission: Impossible*, only in Starfleet").

### SAMPLE TYPES OF SERIES FEEL

**PHRASES**
- Espionage and covert action in a moral house of mirrors
- Wild psychological SF on the frontiers of psionic space
- Investigative archaeological mystery on the Romulan border

**TWO-WORD DESCRIPTORS**
- Roller-coaster action
- High-stakes piracy
- Spiritual and introspective

**USING OTHER SERIES**
- Like *Deep Space Nine*, only set on K-7 in the *TOS* era
- The Klingon equivalent of *Enterprise*
- The Federation's *Mission: Impossible*



## SERIES PROFILE

The first time you gather all of your players together, discuss your series concept before making characters. Lead your players through the process and find out their preferences. You can even go through the conceptualization process as a group, taking a vote if everyone can't reach a consensus regarding certain aspects of the series concept. This sort of creative brainstorming should be fun for you and the players. Moreover, participating in the process of creating the series profile makes your players feel more invested in the storyline you develop later. It also provides them with all the information they need to make rational, yet inspired, decisions when creating their members of the series Crew. They might even get inspired ideas for characters while examining the various options for series design.

Once you've explored the various elements of the series profile and settled on a series concept, it's time to commit your concept to paper. Document your ideas on the "Series Profile" form included in the back of this book. You might want to read *Chapters 2* and *3* of this book before finalizing your series concept; they will certainly give you more ideas about what you can do with your series, both during start-up and as you develop your series over time. But whenever you're happy with your concept, start completing the elements of your series profile.

Enter a short descriptor under each heading, using the space provided to expand on the concept or make related notes as you wish. If any heading of the series profile doesn't apply to your concept, enter the words "not applicable" or "none" as appropriate. Remember, the decisions you make regarding your series concept deal with pervasive aspects that you want to explore as you create the individual episodes that form your series. If technology doesn't interest you or your players much in terms of the Crew's adventures, there's no need to put much effort into that heading of the series profile.

Keep in mind that your series concept has a limited life expectancy: Many Narrators choose to radically change their concepts or depart from certain elements as they prepare to take their series into its second and third seasons. The storyline of roleplaying games, like television series or literary works, benefits from periodic upheavals. Dynamic environments and circumstances capture the players' imaginations and keep them excited. They also facilitate character development as members of the Crew come to realize more about themselves as they react to changing events.

The final section of this chapter provides an example of a series concept to help you along. If you like it, you can even use this example as a starting point for your own series. Feel free to substitute elements (switching region, era, or threat species for example) as you please. The only requirement for a good series concept is that it appeals to you and your group. So don't hesitate to make your series truly original or unique.

## SAMPLE SERIES PROFILE

Steve's friends want to start a new *Star Trek* series, so Steve begins brainstorming to come up with a series concept. As an experienced Narrator, Steve wants his players to take part in the process of creating the series, since their participation increases the likelihood that the series will sustain their interest over many episodes. But before he assembles his play group for the first time, Steve wants to do some preliminary thinking so he can orchestrate the process and speed it along.

Fortunately, Steve knows his players well and can guess a great deal about what sort of series they might

## SAMPLE SERIES PROFILE
## VOYAGES OF THE U.S.S. SENTINEL

**SETTING**

**Era: Post Dominion War (year 2376 – ?)**
**Region: Alpha Quadrant**
**Traveling: Starship, shuttles, and transporters**

**CREW**

**Organization: Starfleet**
**Missions: Varied (Exploration and Diplomacy primary)**
**Composition: Multi-species (predominantly Human) starship officers**

**BASE OF OPERATIONS**

**Base Type: Mobile; *Sentinel*-class heavy cruiser (*U.S.S. Sentinel*)**

**TECHNOLOGY**

**Era Technology: 24th century**
**Available Technology: Starfleet, standard as influenced by the Dominion War**

**ADVERSITY**

**Threat and Opposition: Ghôn'la recurring, also Breen, Excalbians, and Orion**

**SYNDICATE**

**Crisis and Disaster: Various, by episode**

**FEEL**

**Roller-coaster action**

want to play. Most of his players aren't as knowledgeable about *Star Trek* as he is, and from preliminary discussions he's gathered that they want to play a series with a conventional *Star Trek* feel. They don't, however, want to play a predetermined storyline or change the events that they've seen in any of the shows.

Armed with this information, Steve has a sense for the general parameters of his series. To give the series a *Star Trek* feel, he thinks his players would prefer to play a Starfleet crew commanding a Federation starship. To avoid tinkering with the canon established in the shows, he's going to suggest setting the series in the year 2376, after the conclusion of the events depicted in *Deep Space Nine*. By focusing on the Alpha Quadrant, their series won't interfere with *Voyager*, and best of all, their series can explore what happens in the Alpha Quadrant in the post-Dominion era.

Aside from proposing a Starfleet Crew, Steve doesn't want to make any hard and fast decisions at this point. He suspects that the players will want to create various Starfleet officers, so he makes a mental note to direct their attention to that profession in the *Player's Guide*. He also suspects that at least one or two of them will want to play members of alien species, which shouldn't pose a problem for the era or setting as long as they stick to the species presented in the *Player's Guide*.

Since the players will most likely create starship officers, Steve plans on creating a new class of starship for them to command. The ship will serve as their base of operations throughout the series, so he's going to devote most of his own preparation to creating the ship. He refers to *Chapter 9: Starships* and tentatively decides to create a heavy cruiser with the name *U.S.S Sentinel*. He'll get around to creating the ship in detail later on.

Aside from some new technologies the Federation adopted from their travails in the Dominion War, Steve doesn't anticipate establishing any new technologies for his Crew. He has done some thinking about the nature of the threats in this series, and expects to introduce some new alien technology for his main threat species during specific episodes.

While Steve plans to run a series encompassing a variety of mission types set throughout the Alpha Quadrant, he doesn't want to limit his series by focusing too narrowly on any single threat or crisis. He would like to introduce a recurring threat species, though. And he's already got enough of an idea to give them a name: Ghôn'la. He also likes the Breen, Excalbians, and Orion Syndicate as bad guys, so he makes a note in his series profile to remember to design some specific episodes around these antagonists.

## LOOKING FORWARD

When you've completed the series profile, go to *Chapter 2: Establishing the Series*. There you'll learn how to bring your players together, create elements of your series concept, create appropriate crewmembers, and establish other core elements of your series.

# 2 ESTABLISHING THE SERIES

Once you have established a solid concept for your series, it's time to begin creating and assembling all of the elements you'll need to get your series rolling. This chapter guides you through the entire process, touching on aspects of the series concept in a linear, step-by-step manner. The sequence differs slightly from the order of your series profile (see *Chapter 1: The Series Concept*); that's because things flow better in a specific order when conceptualizing your series than when setting it up. Establish aspects of your series in whatever sequence works for you.

## SERIES CREATION

Because your series concept determines those elements you need to create and integrate to get your series up and running, you should have a complete series profile ready when you begin. If you haven't already done so, go back to *Chapter 1* and develop your series concept before going any further. Throughout this chapter and the next, it is likely you'll generate additional ideas that you want to add to your concept or use to revise it; that's normal. But to get the best results when setting up your series, you should have a general idea about what type of series your group wants to play.

## BUILDING YOUR SETTING

Your series concept should define both the era and region where your series takes place. Now that you know the general parameters of your setting, it's time to get specific. Because the *Star Trek* universe encompasses several different eras spanning several hundred years and four quadrants of space covering the entire galaxy, you'll probably need to map the sectors, systems, and/or planets that serve as the "default" setting for your series.

In addition to mapping the territory and naming celestial bodies, you'll also want to consider what role unique aspects of the region will have in your series. The wormhole in *DS9*, for example, plays an important role throughout the entire series. The role even changes from season to season; any stellar phenomena you create can perform the same types of functions.

To create your region and default setting in detail, go to *Chapter 10: Space* (page 156). That chapter guides you through the process of creating sectors, systems, planets, and astronomical anomalies. While you may find yourself wanting to spend a lot of time preparing maps on multiple scales, generating planets to populate multiple sectors, and so on, you should restrict yourself at this stage to defining only the region or regions that are pertinent to the starting point of your series. For example, if your series explores the travails of living in a frontier colony, you should probably focus on designing the planet and mapping the system or sector only. Don't worry about creating places where the Crew will journey later in the series; you'll get to revisit this process every time you sit down to create an

episode. For now, ask yourself what region the Crew will visit time and again. What region, if any, serves as your "series constant," a focal hub for individual episodes?

If the Crew's base of operations (their starship, space station, colony, or outpost) really stands out as the "default setting," then you can probably dispense with much setting creation at this stage. Making a few quick maps (sector and system) and some notes about the stars, planets, or other stellar objects on them will probably suffice. Instead, move on to the next section, keeping in mind that you'll have to revisit the idea of setting when you define the Crew's base of operations.

## BASE OF OPERATIONS

Because your Crew's base of operations represents their headquarters for staging missions, it serves as an extension of the series setting. It depicts the area that your Crew will occupy or visit throughout the entire series. Some series may require a new base of operations each season, or each episode. In such cases, you'll need to readdress the following issues each time you want to establish a new base of operations.

For many reasons, the Crew's base of operations represents the most important element of the series setting. It not only serves as the hub of operations, but also provides a place for numerous "close-quarter" adventures. Many *Star Trek* television episodes occur aboard the Crews' starship or space station. It is likely that the same will hold true in your own series.

### BASE PROFILE

In order to create a fully functional base of operations, you should start developing a collection of notes, maps, character lists and so on, beginning with a "base profile." Like your series profile, the base profile details the key aspects of the Crew's base of operations, while allowing for expansion throughout the entire series.

The following sections guide you through the steps necessary to complete your base profile and firmly establish your Crew's headquarters. A base profile consists of the following elements: name, type, technical data, command, personnel, and resources.

### BASE NAME

Your base should have a name representative of its type, history, and/or governing authority. For example, all Federation starships have names beginning with "U.S.S." as in *U.S.S. Enterprise* and *U.S.S. Defiant*. Non-Federation vessels demonstrate different naming conventions, such as the Klingon *I.K.S Bortas* or Romulan *D'Stelen*. Starbases and space stations have different names, also depending on their type, history, and governing authority. Starfleet maintains Starbases (throughout the Federation), Deep Space Stations (on the far frontiers), research stations, and so forth. Space stations and starbases may have common or colloquial names that differ from their official name, derived from their location, function, or nature. For this reason, you might give your base two names—an official, utilitarian name, such as Starbase 275, and common slang name, such as "Overlook Station." Colloquial names for starships are less common in Starfleet, although other cultures may have other habits.

Regardless, the important thing is to choose a name that fits your concept and suggests something about the character of the base. A space station nicknamed "Hell's Freezer" has a far different feel than one nicknamed "Shieldpoint." Similarly, the *U.S.S. Patton* and the *U.S.S. Cousteau* each carry their own connotations. For this reason, you might want name your base as the final step in completing the base profile.

### BASE TYPE

Your series profile should already describe the base of operations according to one of several types: a starship, a space station, a colony, outpost, or other type of facility. Whatever the answer, the concept dictates your approach to creating a base of operations with sufficient detail to support your series episodes and the types of missions you intend to feature.

**BASE PROFILE**

**NAME**
Determined by naming conventions of governing authority and base type.

**TYPE**
Starship, space station, colony, outpost, other facility.

**TECHNICAL DATA**
Determined by base type (see starship profile, p. XX).

**ENVIRONMENT**
Determined by base type, (see planetary profile, p. XX).

**COMMAND**
Determined by base type and governing authority.

**PERSONNEL**
Notable supporting characters and lists of residents as needed.

**RESOURCES**
Lists of equipment, supplies, and raw materials as needed.

**ADDENDA**
Additional pages of notes, maps, and so on.

## TABLE 2.1: STARSHIP SELECTION

| Mission Focus | Suitable Starships (by class) |
|---|---|
| Defense Missions | Destroyer, Escort, Cruiser |
| Diplomatic Missions | Cruiser, Explorer, Shuttlecraft, Courier |
| Emergency Response Missions | Explorer, Freighter, Transport, Medical |
| Exploration Missions | Explorer, Surveyor, Cruiser |
| Illicit Missions | Scout, Frigate, Escort |
| Intelligence Operations | Scout, Explorer |
| Military Missions | Warship, Explorer, Cruiser |
| Scientific Missions | Explorer, Surveyor, Research Ship |
| Spiritual Missions | Scout, Medical, Shuttlecraft |
| Trade Missions | Freighter, Transport |

### Starships

If your series concept dictates that your Crew operate a starship as its base of operations, you need to create an appropriate starship or choose one using the guidelines presented in *Chapter 9: Starships*. The *Star Trek* universe features a variety of different starships, both in terms of class (surveyor, cruiser, escort) and species of origin (Federation, Klingon, Romulan). Because most organizations build and deploy certain classes of ship with particular mission capabilities in mind, it is important that you assign the Crew to an appropriate vessel.

Table 2.1 provides a range of starships generally suited to broad mission parameters. Based on the mission focus you chose for your series concept, assign a particular class of starship to the Crew and give it a name (*U.S.S. Chicago*). Then go to *Chapter 9: Starships* and build the vessel using the guidelines provided. Not every ship and mission can be ideally matched, of course; often the only ship on hand for some crisis will be the Crew's starship, regardless of its technical specifications. Similarly, interstellar anomalies or invading armadas don't seem very picky about which ships they intercept. Any adventure can happen to any starship anywhere, in short. Don't worry if you think you might like to reassign the Crew to another starship later in your series. You can substitute a more appropriate ship at any time in your series by repeating the steps in *Chapter 9*.

### Starbases & Space Stations

If your series concept places the Crew aboard a starbase or space station instead of a starship, that's no problem. *Chapter 9: Starships* provides guidelines for creating space stations as well. Like starship classifications, starbase class determines whether a starbase or space station is suitable for the mission focus of your series.

Starbases and space stations exhibit different features depending on their classification. Table 2.2 Starbase Selection describes what classes of space station are generally suitable for your series' missions. The classes include the following:

**Command centers:** Command centers serve administrative, governmental, or bureaucratic functions. They house lots of personnel and usually possess many docks for starships and shuttlecraft. They usually possess good communications systems as well as substantial armament for defensive purposes. Many Starfleet starbases function as command centers.

**Science stations:** Science stations such as Regula I provide a base for conducting research or studying anomalies in space. They generally stock lots of scientific equipment and present sparse quarters for the small research staff. Only stations conducting military research or top secret operations demonstrate significant defense capabilities. Regardless of purpose, science stations usually possess good sensor arrays.

**Service hubs:** Service hubs function as central locations for trading goods, servicing starships, routing personnel, and so on. They tend to be large stations with lots of space devoted to cargo holds, repair supplies, fueling resources, market stalls, and so on. Those bases serving as transportation hubs generally possess comfortable quarters, as well as lounge and recreation facilities. While service hubs usually feature good communications systems, they are rarely well-defended (although internal security systems may be quite sophisticated). Spacedock, orbiting Earth, is one example of a service hub station.

**Strategic bases:** Strategic bases are located near a system, planet, or astronomical phenomenon some organization or government finds important to its political, military, or economic agenda. Strategic bases usually demonstrate the most specialization of all the base types, being heavily armed and outfitted appropriate to the task at hand. Strategic bases are also usually assigned at least one starship for defense or transportation requirements specific to their purpose. Starbase 211 is an example of a strategic station.

## TABLE 2.2: STARBASE SELECTION

| Series Focus | Suitable Space Stations (by class) |
|---|---|
| Defense Missions | Command, Deep Space, Strategic |
| Diplomatic Missions | Command, Strategic |
| Emergency Response Missions | Strategic, Supply |
| Exploration Missions | Deep Space, Scientific |
| Illicit Missions | Service, Supply |
| Intelligence Operations | Command, Service, Strategic |
| Military Missions | Command, Strategic, Supply |
| Scientific Missions | Deep Space, Scientific, Service |
| Spiritual Missions | Service, Supply |
| Trade Missions | Service, Supply |

## TABLE 2.3: OUTPOST SELECTION

| Series Focus | Sample Outposts (by type) |
|---|---|
| Defense Missions | mercenary base camp, border keep, command post, detention center |
| Diplomatic Missions | embassy, political mansion, capital complex |
| Emergency Response Missions | refugee camp, medical center |
| Exploration Missions | colonial installation, survey station, trading post |
| Illicit Missions | smuggler enclave, black market, penal colony |
| Intelligence Operations | communication center, surveillance station, safe house, embassy |
| Military Missions | command post, border keep, garrison, arsenal or proving ground |
| Scientific Missions | research center, monitoring post, archaeological dig |
| Spiritual Missions | religious temple, holy site, refugee camp |
| Trade Missions | trade center, caravan hub, black market |

**Supply stations:** Supply stations are essentially service hubs devoted entirely to supply storage and routing. Depending on the type of equipment and resources they stock, they may also serve strategic functions pertaining to military logistics. Supply stations routinely possess numerous docking ports for vessels of all sizes. Only military supply stations possess any significant defensive armament.

**Deep Space stations:** Deep space stations such as Deep Space 9 dot the frontiers of civilized space and demonstrate nearly complete self-sufficiency. They tend to be large, requiring a great deal of space for housing residents and storing essential resources and supplies. Deep space stations usually possess multiple docking facilities and are often assigned at least one starship for defensive purposes, including evacuations. Depending on their location and role, deep space stations may also perform as science stations, service hubs, or strategic bases. They usually maintain good communications and weapons systems.

Based on the mission focus you chose for your series concept, assign a particular class of starbase to the Crew and give it a name (such as, Starbase 244, a strategic base). Then go to *Chapter 9: Starships* and build the station. At some point in the future you might like to reassign the Crew to another starbase or space station. As with starship assignments, you can transfer the Crew to a new starbase at any point in your series, provided you're willing to change the region slightly to accommodate the new assignment.

### Colonies and Outposts

Taking a little creative license, you can also create colonies and outposts using the guidelines presented in *Chapter 9: Starships*. When extending the creation guidelines to account for planetary bases, you should focus primarily on elements such as size and relevant systems (such as life support, sensors, and communications) rather than superfluous considerations such as hull or propulsion. The location and type of your outpost may require certain systems that other bases don't require; for example, an outpost situated on a world bombarded by dangerous radiation might require a special life support system (as would undersea bases or those located in freezing cold environments), whereas others might not.

Outposts can be classified in the same manner as starbases and space stations, although they generally serve a much broader range of functions (including mining facilities, manufacturing operations, and so on). When classifying your outpost, make sure to choose a class appropriate to the mission focus of your series. A military supply station, for example, would probably make a poor base for scientific research, whereas an abandoned scientific research station might make a perfect base for covert smuggling operations.

Table 2.3 provides a number of sample outposts that are suitable for series with specific mission objectives. For class designations, see Table 2.2 instead. With a little imagination, you can doctor the history of any outpost to explain how a base built for one function has been converted to serve an entirely new purpose. Sometimes creating a base with this type of history can be much more fun than assigning the Crew to a base that is perfectly outfitted for their overarching mission parameters.

## Technical Data

When choosing or creating the starship, starbase, or outpost for your base of operations, you need to record all of the technical data and include it with your base profile. After following the steps presented in *Chapter 9: Starships*, you should have all of the technical data for

your base. Record this information on the starship profile provided in the back of this book and keep the record with your base profile.

## Base Environment

For planet-bound bases, such as outposts and colonies, the location and immediate environment of the base plays an important role during the series. You should conceptualize and create the planet and its geological features before or after creating your base. The planets section of *Chapter 10: Space* provides complete guidelines for creating planets of different types. If you use the planet profile provided in the back of this book, be sure to include it with your base profile for reference while running the series.

In addition to the planetary profile, you'll also need to map out the surrounding region to facilitate any missions requiring the Crew to foray beyond their secured headquarters. In the case of a city complex, this might involve mapping the immediate district or entire city. For remote outposts, it probably requires generating a topographical map of some kind, showing various geological terrain features such as rivers, lakes, deserts, mountains, hills, forests, ravines, and so on. In the case of mining colonies or underground research centers, your maps might also depict mining tunnels and/or vast subterranean areas as well.

The same reasoning applies to orbital bases or deep space stations. If the base orbits a moon, asteroid, or other large body, you might want to map out part of the planetoid. For larger, free-floating stations, local stellar bodies such as asteroid fields, nebulae, wormholes, and so on might also warrant consideration as you map out the base environment and describe what dangers and resources are present therein. See the guidelines in *Chapter 10: Space*.

## Base Command

Under the heading of Crew, your series profile should establish what organization, institution, or faction employs or sponsors the characters of your series. That parent organization might be Starfleet, the Cardassian Union, the Vulcan Science Academy, or even the Orion Syndicate. Regardless, if your Crew works under the aegis of a sponsor, their base of operations likely answers to the same "governing authority." If the Crew operates independently, then the governing authority for the base is the Crew itself. Under the "base command" entry, list the organization or entity that owns the base or controls its operations.

Once you've established the controlling authority, you can determine the command structure for the base. In most instances, the base of operations likely uses a command structure that emulates or satisfies the controlling authority. For example, a Starfleet crew aboard a starship operates under the rank hierarchy sanctioned by Starfleet. This hierarchy manifests as a quasi-military chain of command. Other governments, such as the Klingon Empire or Cardassian Union, maintain similar rank systems for base command.

Note that command structure for the entire base may differ from mission command hierarchies established for individual episode missions. Starfleet's manner for organizing away teams represents a good example of how mission command can differ from the chain of command routinely observed within the base of operations. The sidebar above provides the standard command structure for Starfleet. For additional examples, see the Promotion edge in the *Star Trek Player's Guide* (page 136).

### STARFLEET COMMAND HIERARCHY

**LINE OFFICERS**

- Command Officer (Captain, Commander)
- Lieutenant Commander
- Lieutenant
- Lieutenant Junior Grade
- Ensign

**ENLISTED PERSONNEL**

- Master Chief Petty Officer
- Senior Chief Petty Officer
- Chief Petty Officer
- Petty Officer First Class
- Petty Officer Second Class
- Petty Officer Third Class
- Crewman First Class
- Crewman Second Class
- Recruit

## Personnel

Every base of operations houses staff personnel and possibly non-commissioned (civilian) residents. The size of the base (part of the technical data derived for the base) determines roughly how many individuals the base can house and support. Under the personnel entry of the base profile, you should list the average number of commissioned and non-commissioned residents who occupy the base on a daily basis.

In addition to these population statistics, you might also want to create a list naming the high-ranking officers, governors, or administrators as well as the Crew. You might also include any notable supporting cast characters that reside at the base. It is not necessary or even desirable to try to name every

single resident; instead, you only need bother with those residents with whom the Crew routinely interact. Special guest stars such as the outpost's meteorologist, or the eccentric astrophysicist on Deck 12, can always be introduced later, when you create individual episodes.

### Resources

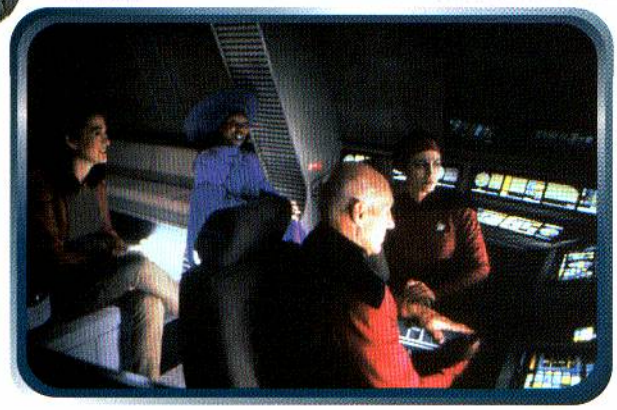
Like personnel, the size and type of base dictate what resources it has available. Starships, starbases, and outposts usually stock reserve equipment, materials, and supplies to remain self-sufficient for months or even years at a time. (With advanced 24th-century replicator technology, self-sufficiency can last for decades as long as the power holds out.) Among the resources available, you might want to inventory any spare parts, surplus food stores, raw materials, and luxury goods that the Crew can access in times of need. Ordinarily such lists won't play a recurring role in your episodes, but maintaining various lists of resources can provide the impetus for interesting episodes. For example, you might choose to introduce a crisis when the Crew finds their fuel reserves mysteriously depleted, or their foodstuffs spoiled. The emerging crisis can remind the Crew that maintaining viable resources is critical for the ongoing survival of all base personnel.

### Addenda

Over the course of your series, you'll undoubtedly find occasion to expand on the core elements contained in your base profile. Some episodes may require further definition of certain aspects, especially during close-quarters adventures. Sooner or later, you'll want to map out particular sections, decks, or other areas to improve the player's understanding of their surroundings.

By the same token, you'll need to generate new supporting cast characters as your episodes dictate, as well as particular technologies, systems, and so on. You'll generate much of this information as you create the episodes that form the extended storyline for your series. *Chapter 4: Building Episodes* guides you through the process of building storylines and supporting elements (setting, characters, and plot). As you generate these aspects of your base, you can include them as addenda to your base profile.

There's nothing wrong with coming up with additions to your base on the fly (to answer a question that arises during an episode, for example). But when you do, make sure to record such details in your base profile so you don't give a different answer the next time the issue comes up.



## Creating Your Crew

Creating the Crew for your series is perhaps the most exciting and time intensive step in setting up your series. Once you've discussed the series concept with your players, it's time to direct their attention to the *Star Trek Player's Guide*, which provides in-depth guidelines for creating characters for every type of series.

When creating characters, it's important for your players to reference the "Crew Composition" heading of the series profile. If your series profile involves a concept requiring all crewmembers to belong to a particular species or share a particular base profession, you need to address these restrictions before character creation begins. The following entries discuss crew composition in broad terms to help you guide your players through the process of creating interesting, engaging characters for your series.

### Organization

Your series concept details the government, organization, or institution that sponsors the Crew in your series. In most cases this is the same organization that controls or owns the base of operations to which the Crew is assigned: Starfleet officers serve on Starfleet ships, Klingon warriors garrison IKDF border posts. But that is not always the case. It is possible for the Crew to inhabit a base controlled by a friendly, neutral, or even opposing organization. The Crew might be an independent mercenary or merchant unit operating out of a Federation Deep Space station, a Federation diplomatic embassy in the capital of a neutral world, or even a group of Klingon prisoners on a Romulan prison colony. If this is the case, you should remind your players of the organization they serve when creating characters. Starfleet characters should possess somewhat different skills and traits than a Cardassian Crew, for example.

Moreover, you should consider whether to allow individual Crew members to serve other organizations, institutions or interests. For example, you might have a diplomat of a foreign government serving aboard a space station as a resident dignitary, or an officer of an alien

species serving aboard a Human starship in some sort of exchange program. Regardless of your explanation, remind players that they need to consider their character's patron organization (if any) when creating their character. Organization can significantly influence the species and profession a player chooses for his character, even though it's easy to explain why a character of an alien species would serve among a Human Crew or why a Human officer might be stationed aboard a Bajoran space station.

## Species

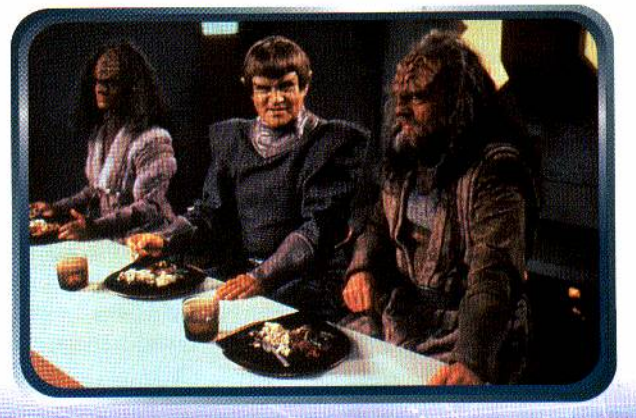
Depending on your series concept, you have to decide whether the Crew represents multiple species (Humans, Vulcans, and Klingons, for example) or only a single species (all Klingon or all Ferengi). Both options present interesting possibilities, and both work well within *Star Trek* canon.

### Single Species Series

The main benefit of restricting a Crew to a single species is the sense of unity and ethnocentrism that charges the players. Pitting a Klingon Crew against the universe enables all players to adopt the Klingon mindset and forget about politically correct notions such as species equality. Single-species Crews enable the players to bond with an "us against them" sense of camaraderie and machismo. Series revolving around single-species Crews can also more easily exploit political themes involving hearty patriotism and brash nationalism. While this can lead to extreme displays of species bias, roleplaying games are about exploring characteristics and mannerisms alien to the players; as a result, playing a single-species Crew (especially when the Crew is not Human) can challenge the players to focus on species traits while undertaking missions that question or defy the agendas and conventions they've come to associate with the Federation and Starfleet.

### Multi-species Series

All of the *Star Trek* television series portray Crews composed of multiple species. In the original *Star Trek* series, you see a lone Vulcan (Mr. Spock) serving among an otherwise entirely Human crew. In *Deep Space Nine*, however, you see Humans, Bajorans, Ferengi, Trill, and Changelings all serving among the central cast. Establishing a multi-species series allows your players greater creative freedom when generating characters; but you may have a creative challenge explaining how different species come together to form the Crew of a Klingon dreadnought or Ferengi free trader.



### Integrating Species

If your series concept seems to point toward a single-species crew (such as Bajoran freedom fighters) but you want to encourage multiple species, you need to develop a strategy for integrating them into your series. Generally, it's easier to explain the presence of alien members in Crews that work for tolerant or accepting organizations such as Starfleet. But if your Crew serves an ethnocentric or xenophobic authority such as the Romulan Star Navy, you'll need to flex your imagination and reasoning faculties to develop a plausible reason for accepting Crew belonging to certain species. For example, most governments accept foreign dignitaries among their ranks, so you could explain the presence of an alien diplomat with this sort of rationalization. Similarly, many organizations and institutions contract highly specialized professionals for duties which aren't generally encouraged within their home culture—smugglers and mercenaries could be included using this type of explanation. During times of crisis such as the Dominion War, even single-species military organizations might recruit anyone willing to take the oath and wear the uniform.

### Creating New Species

Regardless of whether the Crew consists of a single species or several, you might consider whether to allow any of your players to create characters belonging to a new alien species (one that's not presented in the *Star Trek Player's Guide*). *Chapter 11* of this book presents thorough guidelines for creating alien species that are appropriate for use as player character species. If the region of your series warrants introducing a new alien species (perhaps it's a bustling frontier zone, or a diplomatic compound), you should have the new species profile ready when your group convenes to create the Crew.

## Professions

The *Star Trek* television series feature crews made up of various professions. While shows like the original *Star Trek* series and *Star Trek: The Next Generation* focus primarily on starship officers, *Deep Space Nine* features a cast of characters who pursue a variety of occupations. The *Star Trek Player's Guide* organizes professions and elite professions in such a manner that you can form a Crew consisting mostly of a single profession (like starship officer) and still create individual crewmembers with highly specialized skill sets derived

from elite professions (command officers, security officers, medical officers, and engineering officers, for example). Alternatively, you could create a Crew comprised of multiple professions, such as a diplomat, a mystic, a rogue, and a scientist.

As a result, character diversity shouldn't suffer terribly whether your Crew is composed of members sharing a single profession or practicing multiple professions. Each composition has its advantages and drawbacks as described in the following sections.

### Single-profession Series

Single-profession series tell the story of a highly specialized Crew who undertake missions within fairly narrow parameters. For example, a Crew composed of starship officers (albeit with different duties) usually engages in starship missions (exploring the galaxy, transporting personnel or goods from system to system, and so on). All members of the Crew share certain basic skills (such as the ability to operate starship systems) and demonstrate an area of specialization (engineering or medicine, for example). Such unity of purpose keeps the Crew together throughout the entire series, and guarantees that every character has a role to perform on missions even if the role only supports the primary mission objective for that episode indirectly.

The disadvantage of the single-profession series is twofold. First, the type of missions the Crew can accomplish throughout the series may be somewhat more limited than those created for series with multi-professional Crews. Also, Crews dedicated to such missions will possess a narrower range of abilities, with more redundancy within certain skill areas. While this has its advantages during stories where success is paramount ("I need warp power in three minutes or we're all dead."), having someone else to fill in when one character fails reduces the sense of accomplishment that a player feels when his character is the only one who can step in and save the day.

### Multi-profession Series

In multi-profession series, it is far more likely that characters won't possess a great deal of overlap in terms of their skills and abilities. As a group, the Crew demonstrates a much broader range of faculties, and is much more adaptable with regard to tackling different types of missions. Without skill or ability redundancy, however, if one member fails at his appointed task it is less likely that one of his crewmates will be able to save the mission from failure. But you can adapt the episodes you build to accommodate for these tendencies when you create each mission for the Crew, or the players can make sure that absolutely critical skills such as System Operation (Flight Control) or First Aid are backed up.

Like multiple species, perhaps the largest problem resulting from multi-profession Crews is one of plausibility and story sense. A mystic, a soldier, a merchant, and a diplomat might not have much in common unless the players work together to create a cohesive Crew from the mix. If the crewmembers don't share professions that complement one another, how do you create good episodes that engage all players equally? Traditionally, the best way to overcome this problem is to structure your series carefully, planning to spotlight one or two characters per episode. By rotating the characters placed center stage, all players feel equally important and have equal opportunities for development throughout the entire series. See *Chapter 3: Running the Series* for guidelines pertaining to series structure and episode planning.

### Creating Professions

Aside from the Crew composition, you should decide whether your series concept or player requests warrant the addition of any professions or elite professions not covered in the *Star Trek Player's Guide*. If so, you should create new professions or elite professions as needed, and inform your players about them when the group begins to create characters. There are no hard and fast rules for creating new professions and elite professions. If you want to do this, simply use the existing professions as a model and do your best to make the professional abilities and skill lists equally useful and relatively balanced.

### Skills and Traits

Your series concept might warrant the introduction of new skills, skill specialties, or character traits. The selection of skills and traits presented in the *Star Trek Player's Guide* is broad and comprehensive; but if you establish a Crew that has a very narrow professional focus, you might want to reflect specific Crew abilities as skills and traits to give them a quantifiable impact during play. A series centering on the criminal underworld of the Draconis Outback may want to break out more skills from Streetwise, for example, to indicate specific criminal talents. You'll almost definitely want

to create a few new skills to complement any new professions you create; however, presenting new traits is a great way to reveal the impact the setting or history of your series has had on the characters. A time-traveling series might require traits such as Fixed In the Continuum, or the ability to sense quantum divergence.

### Skill and Trait Restrictions

In addition to introducing new skills and traits, your series concept might preclude characters from acquiring certain skills or traits that would normally be available to them. For example, if your series concept focuses on the descendants of a failed colony who have grown up in an absence of technology, skills reflecting advanced technological training (such as Computer Use, Systems Operation, or Engineering) might not be available to any Crewmember who grew up in this environment. The same reasoning would apply to certain knowledge skills if your series involved Crew serving an oppressive government that banned educators from teaching about certain historical events, feared religions, or hated cultures. While it is generally not wise to limit the Crew's options with regard to skills and traits, certain series concepts can exploit such deficiencies to create new and exciting challenges for the players.

## Rank and Standing

Once you've made decisions regarding species and profession, you should evaluate the Crew's rank and standing within your series. If the Crew serves a government, organization or institution that employs a hierarchical command system, the members of the Crew should all be assigned a rank reflecting their relative power and authority within the base of operations. For example, if the Crew serves as officers aboard a Federation starship, each member holds a Starfleet rank commensurate with his profession and ability.

Because rank assignments are handled by the Promotion edge in the *Star Trek Player's Guide* (see page 136), you should inform the players what their starting ranks will be if they decline to purchase a higher rank. If your series concept requires all crewmembers to hold higher ranks, you can establish the base rank for "Promotion 0" as Lieutenant instead of Ensign, for example, and allow individual characters to advance from there using the same pick method described under the Promotion edge. On the other hand, if your series concept makes it more appropriate for all characters to start as enlisted personnel, you can adjust the base rank downward or establish promotion caps for starting characters (no character may start above Ensign, for example). As a last resort, you can also create your own house rules for advancement, requiring characters to possess certain skill levels, professional abilities, or traits before they can purchase a Promotion. Or you could just adjust the pick cost for

purchasing Promotions, raising the cost or lowering it depending on whether it's harder or easier to advance in your series.

It is entirely possible that your series doesn't place the Crew in the employ of a government or organization. In such cases, you'll need to establish the system the Crew uses to establish and improve their standing within their community and base of operations. *Chapter 11: Aliens* gives advice about creating new civilizations and governments for your series. You can use these guidelines to establish similar aspects of the Crew's base of operations and generate ideas about how your Crew figures into its prevailing social and governmental hierarchies, if any.

Once you know how routine rank and standing work at the Crew's base of operations, you can decide whether these conventions apply to all species and professions equally. In ethnocentric or xenophobic societies, members of minority species may be treated poorly and suffer restrictions on their rank and standing. In other societies, members of a specific species might be exalted and honored with increased rank or standing. The same reasoning applies to profession. In a technologically advanced society, scientific and technical professions might enjoy higher ranks or easier paths to promotions. In a pacifistic setting, diplomats and mystics might hold high-ranking positions while soldiers and rogues fall toward the bottom echelons of society.

Though you shouldn't wantonly elevate certain species or professions in your series, your series concept can encourage more dramatic roleplaying by introducing such social constructs. If this idea appeals to your players, make sure you spell out the implications of whatever rank and promotion system you adopt for your series before your players finish creating their characters.

## Crew Experience

The creation rules presented in the *Star Trek Player's Guide* yield characters with professional qualifications commensurate with a thorough education in the character's chosen field. If your season

concept requires the Crew to start with more experience and training, you should advance one or more members using the advancement rules presented in *Chapter 9* of the *Player's Guide*. Each advancement approximates the experience and skill increase gained through one tour of duty. So if you wish to create a seasoned starship officer or veteran soldier, you might decide to promote certain characters by as many as five or more advancements.

## Crew Equipment

The final step in creating characters involves assigning equipment to each character based on species, profession, and standing. The era and technology sections of your series profile determine the broad spectrum of equipment and technology available in your series. *Chapter 10* of the *Star Trek Player's Guide* details the most common *Star Trek* equipment, weapons, and technology. From this selection, you should evaluate the professional needs of each crewmember and assign equipment accordingly.

See "Common Crew Equipment" for average starting equipment for your Crew. For most series, every character should possess the equipment listed as "universal." Depending on the era or species, this equipment may demonstrate slight cultural or technological deviations. Professional equipment represents optional equipment you might assign, depending on how you interpret the character's profession. Because most bases stock standard occupational tools (such as gravitic calipers for engineers) you needn't assign such equipment to a character unless it's part of a tool kit the character takes with him when venturing away from the base of operations. Keep in mind also that most government organizations such as Starfleet will issue any equipment needed for any given mission, and many bases will have stores or fabricator plans of even the most specialized equipment. Equipment only becomes a primary concern for bases with depleted stores, Crews without replicator or fabricator access, or independent Crews such as mercenary units or freelance explorers. At that point, even "universal" equipment might be in short supply, prone to dramatic breakdowns and shortages.

### Special Equipment

Some characters, because of their species, profession, or traits, may deserve special equipment that isn't ordinarily available to the rest of the Crew. A rogue, for instance, might have acquired an illegal weapon or other item of contraband as part of his background development. Similarly, a scientist might have constructed or overhauled a piece of equipment to work better than standard-issue varieties. Or, a Crewmember belonging to an alien species may possess some cultural artifact (such as a weapon or musical instrument) unique to his heritage.

### COMMON CREW EQUIPMENT

**UNIVERSAL EQUIPMENT**
- Uniform
- Communicator (combadge or personal communicator)
- Professional Equipment (see below)

**PROFESSIONAL EQUIPMENT**
- Diplomat Equipment
  - Official credentials
  - Diplomatic PADD
- Merchant Equipment
  - Business credentials
  - Business licenses & permits
  - Latinum certificates
  - Mercantile PADD
- Mystic Equipment
  - Credentials of order or affiliation
  - Vestments of order or affiliation
  - Spiritual symbol or other paraphernalia
- Rogue Equipment
  - Falsified credentials
  - Disguise kit
  - Replicator lock pick
  - Simple melee weapon (knife)
  - Energy weapon (phaser I or disruptor)
- Soldier Equipment
  - Archaic melee weapon (*bat'leth* or sword)
  - Energy weapon (phaser or disruptor)
  - Energy rifle (phaser or disruptor)
  - Military credentials
  - Military PADD
  - Night glasses
  - Targeting modulator (for energy rifle)

**STARSHIP OFFICER EQUIPMENT**
- Engineering Equipment
  - Engineering kit
  - Technical PADD
  - Technical tricorder
- Medical Equipment
  - Medical credentials
  - Medical kit
  - Medical tricorder
  - Medical PADD
- Science Equipment
  - Scientific PADD
  - Scientific tricorder
- Security Equipment
  - Energy weapon (phaser or disruptor)
  - Night glasses
  - Security credentials
  - Stun baton

All branches may be armed as needed for away missions

When allowing special equipment for individual crewmembers, it is important to support and encourage these types of personal idiosyncrasies in order to make each Crewmember interesting and unique. Presenting new equipment as your series progresses serves as a way to reward the Crew and keep the players excited about their characters' development. So think twice about assigning special equipment at the outset of the series; evaluate whether the item in question represents a significant advantage or whether it embodies more a personal oddity that improves a starting character concept. In the former case, you might want to withhold the equipment for later on, assigning it as a reward for a mission well-done. If the latter is the case, it's probably a good idea to allow the equipment at the start of the series, to solidify the character concept and help the player enjoy his role.

### New Equipment

You should consider whether your series requires or benefits from the introduction of new technologies or equipment. While the *Star Trek Player's Guide* presents a comprehensive list of starting equipment, your series might require some highly specialized items, especially if it involves a very narrow professional concept or mission focus. Specialized equipment is likely to turn up in series centered on spies, archaeologists, or soldiers on an ice planet, for example.

In such cases, you can create whatever new items you need. Start by conceptualizing the item in terms of existing equipment: What other item stands out as the closest approximation of the thing you want to create? If you're designing a new type of energy weapon, such as a Breen disruptor, model it on a phaser or disruptor and start tinkering with the technical aspects. Describe the size or appearance of the item. Adjust its power supply and energy consumption. Modify the damage and narrative effects. Presto, you now have something entirely new for your series. Best of all, by modeling new equipment on existing technologies you immediately understand how your device compares to other equipment and have a general appreciation of its effects on game balance throughout your series.

Once you've created any new items of equipment or technological systems, assign them to the Crew and their base as you see fit. For guidance, you can assign new equipment using the same standards that you employed for assigning special equipment.

### Transportation

While you're assigning equipment to the Crew, don't forget to include any vehicles they need to travel from their base of operations to various destinations within the series setting. If the Crew operates a starship as its base, then the shuttlecraft and transporter system aboard the vessel should provide all the transportation they need. If the crew resides at a stationary base, however, you need to decide whether to issue them a starship, shuttle, or atmospheric vehicle to move around. Riding animals also might fall under the heading of transportation, if you've gone far afield with your setting concept. You can design riding beasts using the creature creation rules found in *Chapter 12*, just as well as you can a starship using the guidelines in *Chapter 9*.

## SERIES TECHNOLOGY

Aside from Crew considerations, your series concept may also require you to establish what technologies are available outside of the Crew's base of operations. If the Crew commands a base of operations beyond the reach of their parent organization, the technology available in the sector or planet around them may differ significantly. Their base may possess technology and equipment far superior (an observation post on a primitive world) or substantially inferior (an embassy on an advanced world) to what they find in their immediate surroundings.

If the Crew is stationed aboard a starship moving through numerous sectors featuring wildly divergent technologies, you can handle setting technology as you design individual episodes. The mission taking the players to planet X this week may present different technologies than the next mission set on planet Z. Establishing technology episode by episode is a great way to get your series up and running without spending too much time preparing the series before your first episode begins.

However, some series may involve pervasive technology that you need to establish before your adventures begin. For example, if your concept involves a series of missions charting the various destinations of some strange alien gateway, then you need to establish how the gateway works at the outset, in order to present the technology and its functions consistently throughout the series. This is especially true for technologies that present a mystery the players must solve

step by step over a number of episodes. In these types of series, you need to know how the technology works at the beginning so you can leak hints and clues over the course of multiple adventures.

Because technology is a product of civilization, you should consider the origin of the species when considering your options. Individual alien species develop different technologies to address different needs in ways unlike Federation approaches. Use the technology sections presented in *Chapter 11: Aliens* as a guide when you create alien technologies that pervade your entire series.

## SERIES ADVERSITY

The adversity portion of your series concept remains the final aspect for you to set up. Normally, series adversity rears its head in two main forms: threats and crises. Threats result from hostile or aggressive opposition or rivals, usually antagonistic alien civilizations, governments, organizations, or creatures. Threats include non-violent rivalries such as economic competitors, diplomats from foreign powers, or even social threats like radical religious movements. Threats are personal: The Klingons are coming after the Crew's ship, or the Cardassians are expanding into their sector. Crises emerge from natural disasters and epidemics such as environmental radiation, rampant plagues, supernovae, refugee panics, and so on. Crises are impersonal: Even if Cardassian expansion elsewhere is what started the war, the war may trigger numerous crises during the series. Either type of adversity can pervade your series and serve as a catalyst and unifying factor for any number of episodes.

### THREAT AND OPPOSITION

Your series concept may involve ongoing threat and opposition from some antagonistic group, culture, or powerful individual (such as a Q or an angry Romulan senator). Regardless of their means and motives, this threat repeatedly endangers the Crew's base of operations and actively fights its agendas. A threat might be a rival crime syndicate or the natives of a world to be conquered for the glory of the Empire. In this type of series, you need to firmly establish the nature of the threat, be it an alien race, powerful entity, or breed of indigenous creatures.

*Chapter 11: Aliens* provides all of the tools you need to brainstorm and create whatever alien species serves as your recurring antagonist. *Chapter 14* provides guidelines for similarly troublesome supporting cast members, where necessary. Use these guidelines as needed to complete your series profile and start planning your series of episodes. If your series doesn't call for a specific recurring threat, that's fine; skip over this step and defer creating threats until you need them for a specific episode.

### CRISIS AND DISASTER

Whereas series threats and opposition originate from sentient aliens and creatures, crisis and disaster derive from stellar anomalies, interstellar conflicts, planetary phenomena, or similar large-scale causes. If you established that some form of crisis or impending disaster overcasts your series, now is the time to fully describe the situation and determine its impact.

*Chapter 10: Space* describes a variety of stellar and planetary phenomena that could conceivably jeopardize the Crew or its base of operations. Depending on your setting, this may become a major facet of your series, such as the Bajoran Wormhole in *DS9*. A series taking place primarily in a single system or sector will encounter recurring effects from any nearby phenomena, which you can use to drive individual episodes. If you haven't already done so, you should use this chapter to create the nebula, ion storm, or planet where the crisis or disaster originates, using the guidelines presented to determine its impact.

*Chapter 13: Hazards* expands on these phenomena and translates their effects into game terms. Once you understand the rules of the game, you'll want to use the *Hazards* chapter to interpret the effects of the crisis or disaster, so you know how it will affect the Crew and their base throughout your series. If you can't find the exact hazard you're looking for in the *Hazards* chapter, feel free to create your own game effects for the conditions you establish. Use existing entries as models, then modify the scope, magnitude, and duration of the effect to fit your concept.

# 3 RUNNING THE SERIES

At this point you should have created the basic elements of your series, including a Crew that's ready for duty. Now that you know where your series begins, it's a good time to look into the future and figure out where you want it to go. This chapter is devoted to planning and managing your series through its first season of episodes.

While you will certainly generate many ideas for episodes as you move through this process, you shouldn't begin designing your first episode until you've reviewed *Chapter 4*. Instead, this chapter directs you to reflect on all the series elements you've developed thus far with an eye toward expanding these elements and exploring the narrative options they present throughout an entire season's worth of episodic adventures.

## SEASON PLANNING

In simple terms, a series is a collection of episodes, missions, and tangential sub-plots experienced by the Crew over the course of many adventures. Once you have sufficiently defined your setting, Crew, base of operations, technology, and recurring sources of adversity, you can weave all of these elements together to make a series. During the series, the Crew may call on allies, face off against adversaries, and strive against ongoing crises time and again, over the course of many episodes. It is this continuum of events that make a series more meaningful than the sum of the component episodes.

When planning your series and envisioning possible episodes and encounters, consider how every aspect of your series profile combines to form a greater tableau; when you view these elements with a holistic perspective, you can begin to develop a sense of what your series is about. As you consider the missions, opponents, and regions noted in your series profile, identify areas of interest that have the potential for great adventures. The combination of mission types with your setting design notes can create specific story hooks. One region of space might be threatened by a star about to go supernova, spawning several emergency response missions for the Crew, or the need for peacekeeping interventions if the crisis intensifies an ongoing rivalry. An unexplored planet may need to be explored, resulting in multiple cultural, scientific, and political forays onto the planet.

As you start to think about the elements of your series profile, your imagination will take over and generate countless ideas for episodes, story arcs, and subplots. This chapter tells you how to organize your ideas into a plan for your series, focusing your ideas into separate concepts with which you can build interesting and engaging episodes.

## SEASON OVERVIEW

Ideas without organization can lead to chaos. The best way to begin managing all of the possible adventures for your series is to limit your focus to a single season. Simply put, a season is a group of episodes that encompass a central notion, idea, or story line. For

example, you might imagine a season of episodes recounting the various battles in an ongoing war, or the test stages of some revolutionary technology. Alternatively, you might imagine a protracted mission to explore a newly discovered planet, with episodic missions beginning with the scientific survey, making first contact, studying and if need be aiding the native denizens, and concluding with sponsorship into the United Federation of Planets. Clearly, such involved stories extend far beyond the scope of a single mission or episode. But they don't necessarily cover enough ground to sustain an entire series. This is where the notion of season comes into play.

A season acts as a construct for organizing different parts or stages of your series into a collection of episodes. Unlike a season of a television series, which must contain a certain number of episodes to air every week, your series can contain exactly the number of episodes you need to fully explore a single, central concept. So in essence, a season is just a tool you use to avoid being overwhelmed by all of the possible story ideas your series profile engenders. No matter how good a storyteller you are, it's easier to build a series one season at a time than it is to plan an entire series from the outset.

## Season Concept

By viewing a season as one segment of your entire series, you effectively narrow your focus. This makes it easier to determine which of your many different ideas hang together and reinforce each other narratively. You can reserve the rest of your ideas for later seasons, perhaps introducing tiny hints this season in subplots or minor story elements.

Your season's concept can utilize any organizing principle, but usually embodies a central topic or mission. Topical events, such as wars, recurring adversaries, and ongoing crises, set the stage for interesting seasons of any length. Mission types, such as exploration, emergency relief, or political espionage also make good concepts, but run the risk of growing stale over too many episodes. In order to evaluate your concept in terms of longevity, it's a good idea to consider the format of your season (serial or episodic) while you consider the different types of episodes you want to group into a season.

## Season Format: Episodic Or Serial

Format refers to the overall structure of your season: How do the episodes fit together? In television, format usually remains consistent throughout the entire series; but in your game, you can switch formats season to season. There are two general formats for a given series or season: *episodic* and *serial*.

### FORMAT EXAMPLES

**The following sample series outlines indicate how a series can be "tuned" to either episodic or serial formats. Keep in mind that these are flavors, not hard-and-fast categories; even the most episodic series can have recurring villains or developing story arcs, and even the most linear serial can enjoy a few "one-shot" stories about a mysterious radiation or a bizarre planet.**

**SERIES: The Crew are the officers of a Federation cruiser along the Tholian border.**

- **Episodic Format: The interphase continuously throws weird new subspace effects, time-drifted ships, godlike aliens, and mysterious ancient artifacts at the Crew. Every now and then the Tholians attack, or the Crew charts a new planet.**
- **Serial Format: The Crew encounters the Tholians repeatedly, and eventually learns what their priorities are; eventually, the Crew becomes the focus of a new Federation-Tholian peace process during which the two cultures battle common foes and chart the interphase together.**

**SERIES: The Crew are Romulan officers on a crucial frontier space station in a turbulent sector.**

- **Episodic Format: The Crew continuously responds to emergencies in the sector, rescuing derelict ships, battling Nausicaan pirates or Klingon renegades, and rooting out Federation spies trying to steal revolutionary technologies from the station's spacedock. Often, those technologies malfunction entertainingly. For some reason, a Q keeps pestering them, too.**
- **Serial Format: The series centers on the internal Romulan political scene; every encounter with the Nausicaans or Klingons becomes a chip in a complex game of influence and prowess for the Empire. Slowly, the Crew build their power base until they control the fate of the Empire in this sector, and can throw their weight behind key Senators. The Q, it transpires, is in love with the station's commander, and the Crew must manipulate matters to prevent the Q from giving him the Empire as a token of esteem.**

**SERIES: The Crew are a mixed team of fun-loving merchants trying to make a pile of credits in the Alpha Quadrant's seedier planetary markets.**

- **Episodic Format: Wacky adventures involving rigged *dom-jot* games, elaborate bank robberies on primitive worlds, short and long cons of stuffy Starfleet inspectors, love affairs, and duels. If the Crew ever get too rich, the Orion Syndicate moves in and wrecks everything.**
- **Serial Format: The Crew constantly interfere in Orion Syndicate operations with their own scams; eventually they wind up being the key factor in the Syndicate's plans, and after a long chase sequence and lots of fights, they wind up having it out in one final game of *dom-jot* for all the marbles. There are still lots of love affairs and duels, but everyone loved or shot is somehow tied into the Orion Syndicate as well.**

## Episodic Format

*Star Trek* and *Star Trek: The Next Generation* both provide clear examples of episodic series. An episodic series or season represents little more than a collection of unrelated episodes experienced by the same Crew of characters. Sometimes episodic series feature recurring supporting characters, settings, antagonists, and so on, but each episode stands as a discrete unit, with no strong plot ties to other episodes.

In an episodic season, the underlying structure might look something like this: In one episode, the Crew arrives at their destination, gets involved in a conflict of some sort, and resolves it. Then they move on to the next episode, and undertake a different adventure. The ship may have to rescue a trapped diplomat from a hostile planet one week, run into a bizarre subspace field the next, and satisfy a godlike alien's demands the third. The events of previous episodes generally have no effect on later episodes, and the Crew can perform missions of entirely different natures from one episode to the next. Using an episodic format works perfectly for gaming groups that can't meet on a regular basis or have difficulty maintaining group cohesiveness and Crew continuity. It is also rather easier to design, and works naturally with "mobile setting" series where the Crew's base travels around a lot.

*Star Trek: Voyager* exhibits the structure of an episodic series, yet embodies a series concept that provides a stronger connection among episodes and comes much closer to approximating a serial format. In *Voyager*, the Crew's prevailing mission throughout the entire series is to bring the ship and crew safely home from the Delta Quadrant. While each episode reveals one small step in their long journey, the episodes themselves concern isolated events that don't follow directly on the heels of one another. Yet the successful navigation of the events in each episode does bring the Crew one step closer to completing their overarching mission. This sort of series resembles what in literature is called a *frame tale*: a collection of distinct stories that have relevance to one another only in terms of the contextual framework of the entire book or work.

## Serial Format

*Star Trek: Deep Space Nine*, on the other hand, perfectly embodies a series with a serial format. In the serial format, most or all of the episodes flow together to form one larger story. Like a soap opera or typical novel, what happens in one episode or chapter directly affects later episodes. If the characters fail to catch the antagonist in Episode 37, he continues his plotting, which drives the events of Episode 38 (or 40, or 53...). In *Deep Space Nine*, for example, plot elements introduced in early episodes—Sisko's role as the Emissary, Gul Dukat, conflict with the Dominion—were a part of multiple episodes throughout the series, and were not resolved until the season finales or series conclusion.

In many ways, *Deep Space Nine*, with its lengthy serial storyline interspersed with occasional character-oriented episodes, represents exactly the sort of campaign structure most Narrators strive to create. It also demonstrates that "stationary base" or "single-setting" series make serial plotting easier.

## Story Arcs & Subplots

Story arcs and subplots are narrative devices used to extend a story, or parts of a story, beyond a single episode. Each device works differently depending on the focus and intent of the story continuation.

## Story Arcs

Even in an episodic format, you can create small segments of seriality by implementing story arcs—short groups of episodes telling one longer story. For example, in *Deep Space Nine*, the episodes "Homecoming," "The Circle," and "The Siege" form an arc telling the story of Li Nalas and the Circle. Similarly, all the *TNG* episodes featuring the character Q constitute the "Q arc," since they tell the story of his fascination with humans, and with Picard in particular. In the first case, the episodes occurred in order with no breaks; in the latter, the arc consists of several episodes, grouped in ones and twos, shown over the course of the entire series. In the terms we've set forth here a story arc is like an abbreviated season, though its a much shorter story that can, if desired, be broken up with intervening episodes and resolved later in the series.

A story arc lets you to explore a particular theme, supporting character, setting, or event in greater detail than the episodic format ordinarily allows. Starting with a casual reference, encounter, or subplot in an otherwise unconnected episode, you build the elements up until the story arc takes center stage. In time you develop so many details about the antagonists, planets, starships, and events involved in the overall story that you'll draw the players into a mini-epic of your collective creation. If the events of the arc slow down or stall, you can easily insert an unrelated

episode here and there, then return to the arc when its resolution seems appropriate.

### Subplots

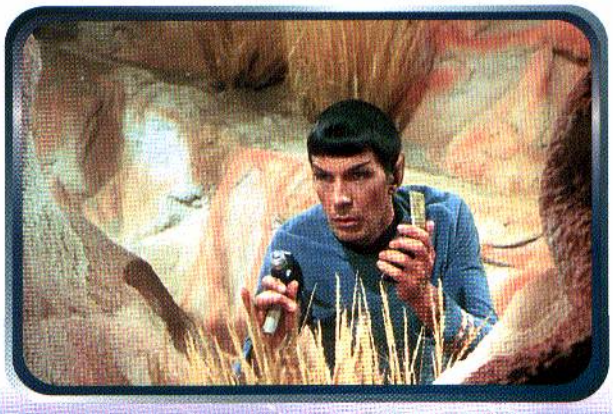
Subplots are tangential stories that occur during an episode, and may be extended through story arcs. Whereas the Crew's collective mission probably defines the main plot of an episode, a character's personal side pursuit might represent one coinciding subplot. For example, during an action-oriented episode surrounding a Cardassian assassination coup, a character who's not involved in the main action (say, the ship's doctor) might become engrossed in a subplot featuring a romantic relationship or a professional challenge (perhaps discovering a medical remedy that ties back into the main plot).

*Chapter 4: Building Episodes* discusses the ins and outs of implementing subplots within a narrative. Subplots relate to series organization and planning as examples of ways to bridge adventures and continue some aspect of a story from one episode to another. Subplots work exceedingly well for tying seemingly unrelated episodes into the ongoing storyline of a serial season. And because they can be split among numerous, non-consecutive episodes, they are also ideally suited for seasons with episodic formats.

## Season Structure

Structure refers to the organization and sequencing of episodes within a given season. In an episodic season, structure simply enumerates the largely unrelated episodes. For example, the Crew might explore planet X in episode one, then embark on a completely separate mission to rescue a Ferengi trading ship in episode two. In an episodic format, the season structure does not drive the action forward; episodes one and two could be switched around without disrupting an evolving storyline.

In a season with a serial format, though, structure creates a progressive storyline by advancing the plot episode by episode. For example, the Crew might explore a planet in episode one, then extend their mission to evacuate the remnants of a forgotten colony before the planet's orbit decays and causes global decimation in episode two. One of the people they rescue may provide information on the journey back to Earth that leads to episode three, and so on. So structure becomes a function of story building in series and seasons employing a serial format: reordering the sequence of episodes changes the way the story unfolds.



### Ordering Episodes

If you intend your season to tell a coherent story over a number of episodes, you'll need to consider how you'll serialize the story into component episodes before you design the actual episodes. *Chapter 4: Building Episodes* provides thorough guidelines for creating episodes, including ordering encounters and scenes to build a storyline with a beginning, middle, and end. This same process can be applied to larger story arcs spanning two or more episodes or an entire season.

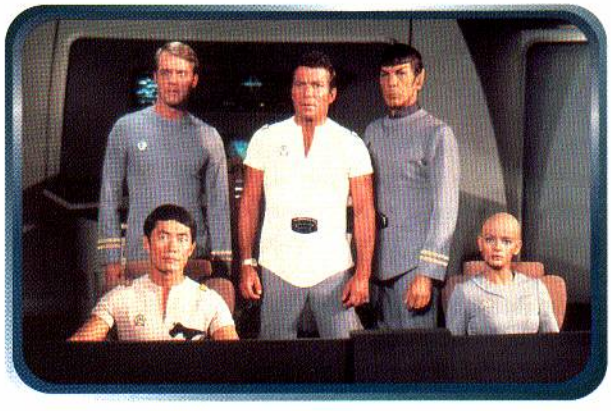
In order to structure your season and determine where each episode needs to pick up and leave off, you can use the guidelines presented in *Chapter 4: Building Episodes*. In an episodic series, you can freely build episodes and narrate them in any order you see fit. In a serialized season, you'll need to pay more attention to where each episode starts and ends, using a device called an interlude to fill in any additional details needed to continue the action from one episode to the next.

### Narrative Interludes

Season structure doesn't emerge solely from the order of episodes; it also results from the careful punctuation of the storyline with narrative devices called interludes. An interlude covers a segment of time used to connect the end of one episode to the beginning of the next. Narrators use interludes to describe what happens between episodes and inform the Crew what their characters did during their time "off-stage." Don't just read some bald description, though; deliver narrative interludes through a supporting cast member if possible. Narrating the "Captain's Log" (if the ship's captain is an NPC) or a message from Starfleet can carry the interlude's information in a properly *Star Trek* fashion. If Admiral Flachsbart contacts the ship and says, "Thanks to the *Agincourt's* prompt action, Starfleet Intelligence was able to roll up that hardline Cardassian faction and save many lives," it helps bring the game alive. The players can also insert interludes in the form of "Personal Logs" to explain their skill advancements ("Having returned from tactical school on Jupiter, I feel readier than ever to take over phaser control in a battle."), new edges like Ally ("My old mentor, Admiral Flachsbart, has just gotten promoted to Starfleet Command."), and so on.

Prologues and epilogues are both versions of interludes, the former occurring before an episode, the latter occurring afterward. In a season of roleplaying episodes, the Narrator generally begins the season with a prologue, then uses epilogues to connect the remaining episodes of the season. Sometimes if a game session ends upon concluding an episode, the Narrator will debrief the Crew with a short epilogue, then begin next week's episode with a short prologue. That's fine, but usually a single interlude can follow up on the prior mission and introduce the next one as well.

Interludes play an important role in series and seasons because they introduce new missions while, at the same time, explaining how previous events led the Crew to this point. In essence, the continuity implicit in the serial format results from the inclusion of interludes, which are not absolutely necessary in a series or season following an episodic format. Even so, some missions in an episodic series seem more important or more dramatic when introduced with a compelling prologue, or when followed with an exciting epilogue. Used in this manner, interludes not only allow the players to resolve crises that they didn't initiate and learn the outcomes of events they only witnessed to a certain point, but they also reveal that the Crew lives and operates in a universe greater than themselves. Knowing things happen outside of their direct experience gives the Crew's actions importance, since information gained in interludes proves their actions bore consequences in the world around them.



# CREATING YOUR FIRST SEASON

If you're new to the concept of Narrating, it's a good idea to create an episodic season to get your *Star Trek* series up and running. Episodic seasons are easier to build and manage, and they give you ample opportunity to discover which types of missions and stories you and your players enjoy the most. Experienced Narrators and player groups often derive more enjoyment from serial seasons, even if the episodes are connected only by loose descriptions presented in the form of prologue or epilogue interludes.

The rest of this chapter summarizes how to create a season for your *Star Trek* series step by step. For more information about specific mission types and episode content, see *Chapter 4: Building Episodes*.

## Creating a Season Overview

Start conceptualizing your season by creating a season overview. The overview should introduce the central notion, theme, or event that amalgamates a number of episodes into a season. Your overview can be as short as one sentence or as long as a page, depending on the number of episodes and amount of detail you want to include. Most Narrators find that the Mission Focus heading of their series profile serves as an adequate starting point for their first season overview.

## Structuring Your Season

Once you have completed your overview, you'll need to decide upon a format and organizational scheme for your season. Basically, in this step you must decide whether you want to order episodes in such a manner as to tell a linear story (serial format) or whether you want the overarching story to emerge from independent episodes (episodic format).

From this decision, you can now brainstorm individual episodes that promote the central concept presented in your overview. It's a good idea to summarize episode ideas much as you did for your season overview, devoting at least one sentence each to an episode synopsis. Consider this the "TV Guide entry" for that episode of your series: "Commander Ralston must decide the fate of a planet under Cardassian rule; the mysterious alien being Erinn pays another visit." You will use this synopsis as your starting point when you create an actual episode in *Chapter 4*.

### Season Chronology

Once you have your episode summaries, slot them into a simple chronology so that you know which ideas to explore in episodes 1, 2, 3, 4, and so on. Knowing that you can use interludes to shore up any gaps in continuity between episodes, you're now ready to go design your first episode and start your series.

## Creating Episodes

Go to *Chapter 4* and create your first episode. You can design any number of episodes at once, but because you can only play one at a time, you needn't bother creating more than one episode at a time. Your season chronology organizes your episode synopses and keeps you on track as your series progresses from one episode to the next.

## Season Prologue

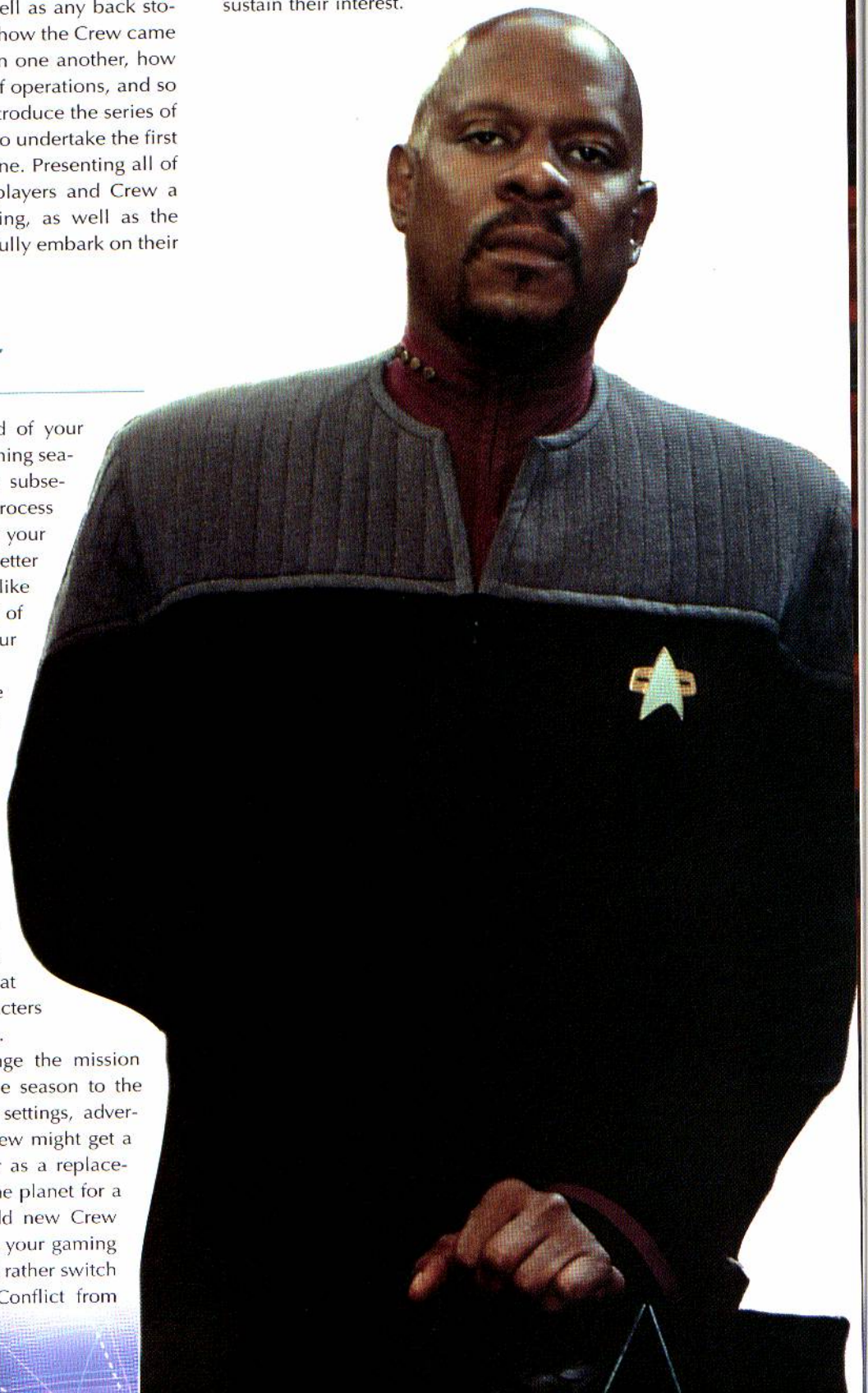
Once you've created your first episode, you should write up a short season prologue to introduce the first season of your new series to the players. This introduction should include a summary of all the elements in your series profile, as well as any back stories you want to create to explain how the Crew came together, how long they've known one another, how they came to work at their base of operations, and so on. Lastly, the prologue should introduce the series of narrative events prompting them to undertake the first mission you created in episode one. Presenting all of this information will give your players and Crew a solid foothold in the series setting, as well as the information necessary to successfully embark on their premiere mission.

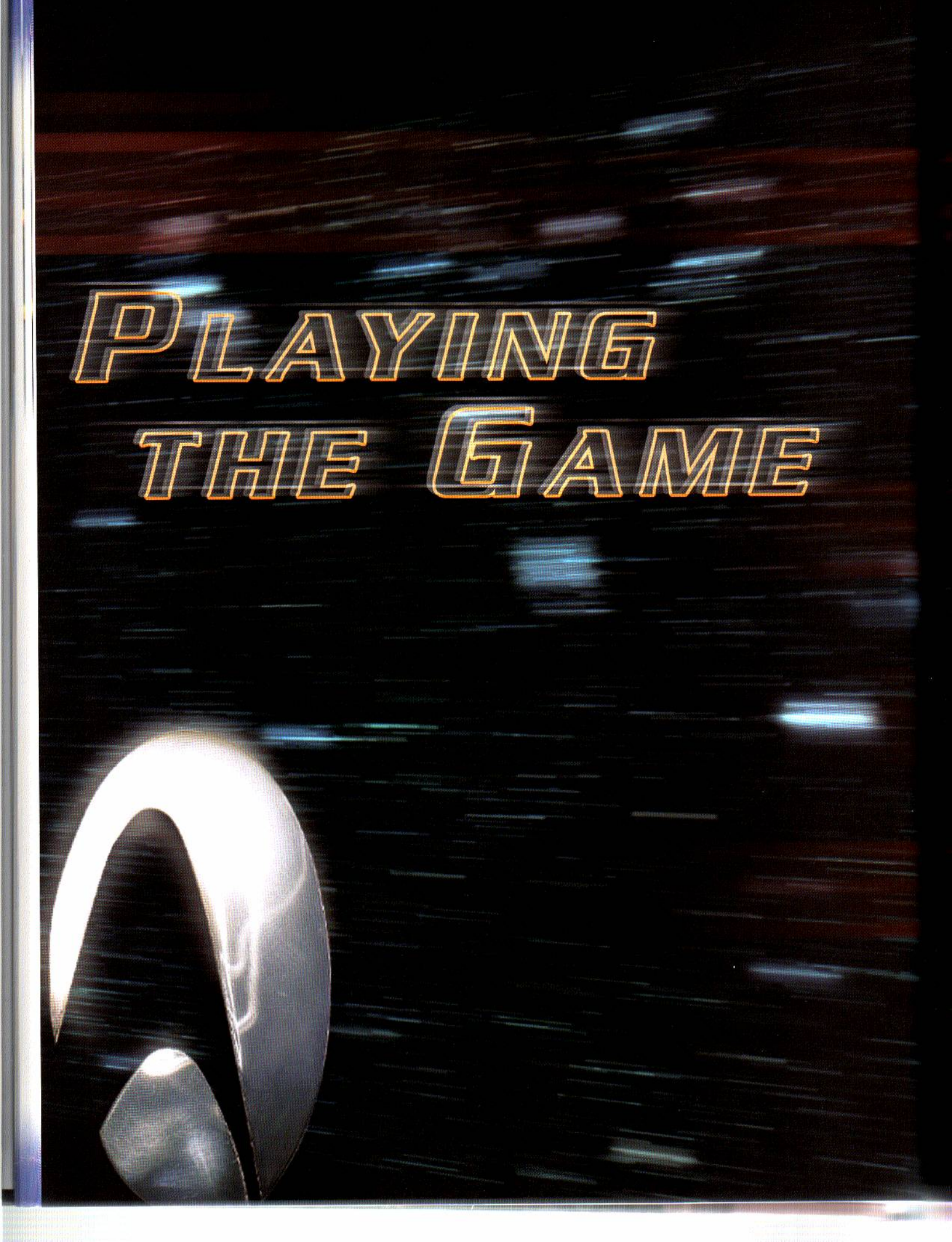
# SUBSEQUENT SEASONS

When you're nearing the end of your first season, it's time to begin planning season two. Planning and creating subsequent seasons follows the same process as season one. But by the end of your first season, you'll have a much better notion about the direction you'd like your series to take, and what sort of stories and missions keep your players engaged.

When you set out to create subsequent seasons, it's also a good idea to re-evaluate the format and length of your seasons, perhaps trying a serial format or introducing more elaborate story arcs. Because the Crew has one season of experience under their belts, you can also pay more attention to character development and individual subplots, creating episodes that revolve around different characters and that give them starring roles.

You can also radically change the mission focus or central theme from one season to the next, often by introducing new settings, adversaries, or ongoing crises. The Crew might get a new ship (either as a reward or as a replacement), or be assigned to the same planet for a few episodes. You can even add new Crew members, if a new player enters your gaming group, or if a player decides he'd rather switch characters to something else. Conflict from season one can erupt into a war in season two, or political rivalries can resolve themselves, allowing the Crew to redirect their attention to a new scientific discovery. By changing the mood, style or direction of your series in subsequent seasons, you can ensure your series continues to unfold in ways that will surprise the Crew and sustain their interest.




PLAYING
THE GAME

# 4 BUILDING EPISODES

The purpose of roleplaying is to tell a story. Unlike board games, where the goal is clear—collect the most multi-colored money, be the first to get to the end of the board—roleplaying games are about doing something. Rescue the damsel in distress. Save the planet from destruction. The players expect to do something, to have an objective, to participate in a story.

Although story is important to roleplaying games, it is a different kind of storytelling than a novel or even a TV show. The main characters in roleplaying stories are the player characters (PCs), the Crew, who are under the control of the players, rather than the storyteller. The story's ending, and even the events that make up the story, will largely be "written" at the gaming table. This is sometimes called cooperative storytelling, but even this appellation doesn't capture the true spirit of a roleplaying game, because it's also a *game*.

It is your job as Narrator to come up with the challenges that make up this game. Everyone comes together to play a game that allows them to put themselves in the shoes of another person, to stand down a Romulan invasion or explore the mysteries of a strange, new world. Sometimes, characters will fail at something, which radically alters your story. Other times, they will succeed in ways you hadn't imagined. That's okay, because that's part of the game. You're not so much narrating a fairy tale, or directing a television show, as you are refereeing a series of challenges that exist in the framework that we call an episode.

## CREATING STAR TREK STORIES

Everyone has created their characters, you've developed a series concept, and everyone's getting together soon to play a game. What do you do? Your role begins beforehand, with the creation of the episode. You have to figure out what's going to happen this week, and where, and why, and to whom. Once you've answered these questions, then you're ready to assemble them into a gripping story.

While this section covers the elements of a good episode in a particular order, you are free (and even encouraged) to start anywhere. Rather than beginning from the central conflict, for example, you might decide to begin your episode design with a specific story type—such as exploring a planet or rescuing a captured crewmate. Or you might have a strong idea for the central antagonist—a Romulan centurion driven mad with revenge—from which your episode idea flows. This section breaks down the elements of story into distinct parts, but you can use them any way you can imagine.

An example throughout this chapter creates an episode, "The

Rubicon Gambit," piece by piece. It depicts a confrontation between Starfleet and rogue elements of the Central Command in the post Dominion War period. Feel free to use it as is, adapt it to your own series, or take it as inspiration or a model for your own episodes.

## Episode Types

When plotting a *Star Trek* episode it's helpful to think of it as a particular type of story. You can begin designing your episode by selecting its story type, then finding a suitable central conflict. Since these two elements can be mixed and matched in a variety of ways, it may in some ways be easier to start with an episode's concept first. This is useful if you have a larger story arc in mind, or need a particular adventure to suit the focus of your series. For example, after several adventures involving exploration, you might want an action-oriented episode, and choose a conflict-based episode type. On the other hand, a series focusing on the crew of a merchant freighter might primarily cycle through the episode types listed under trade missions, with a few other episode types thrown in occasionally to shake things up.

The best stories often combine one story type with another—the love story cast against the backdrop of war, the war story that's really a mystery story. You might decide that an episode type makes for a good subplot; or that rather than another experiment-gone-awry story, this is *really* a first contact story (with the failed experiment serving as a catalyst). The process of fitting together two episode types (diplomacy with emergency, say) is likely to produce an interesting adventure. Maybe a diplomat must convince colonists to evacuate their planet before disaster strikes, or an important diplomat vital to some negotiation is trapped on an endangered world and must be rescued.

### Confrontation

The standard conflict story pits person against person, or group against group. One or both sides have decided to settle their differences through violence, either with the Crew caught in the middle or striking out against a threat. These episodes are often filled with action, as critical stakes are on the line—anything from the well-being of a single crewman to a small group like the Ba'ku, a whole world, or the entire universe. Often the participants have legitimate grievances, and other times the conflict results from naked greed and desire. In *Star Trek* even the villains think they have good reasons. The Cardassians believe their aggression is justified by their poor natural resources, the Romulans believe they have a superior way of life, and the Borg want to bring their version of perfection to the Galaxy.

### Diplomacy

Like the conflict story type, episodes involving diplomacy pit one side against another in wars of words. Since lengthy episodes centering on Federation Council procedure don't make for exciting roleplaying, these stories generally involve secondary events. Getting the diplomat to the negotiation table, spies at the conference, separating the disputing parties, kidnapping attempts, and other disruptions to the negotiations add action to the episode. Often, diplomats have to investigate an unknown world or alien culture to find out what the negotiations should be about in the first place! The focus of a diplomatic episode could involve any situation where two or more parties need to talk—trade negotiations, conflict resolution, or border disputes. Other exciting episodes involve first contact, in which a diplomat or starship officer introduces the newly contacted world to the greater interstellar community.

### Emergencies

The emergency episode type involves some kind of catastrophe—an alien plague on a remote colony world, a supernova, a hail of deadly meteors, or a planetary emergency. The goal often requires the Crew to prevent the catastrophe or deal with the consequences. This can be anything from evacuating a world's entire population before the sun explodes to transporting vital medicines to negating the ionization of a planet's atmosphere. Or the emergency may be a backdrop for something else—the theft of important data, the escape of a hardened criminal, the schemes of a con man. Typically, the Crew must race against time to complete their mission—get the medicine there to prevent countless deaths, evacuate the world in time, stop the asteroid before it's too late.

### Espionage

In episodes with espionage as their focus, the central conflict brews just below the surface. Someone wants something and doesn't want anyone to know about it. Motives and objectives are hidden, and the central conflict hinges on uncovering the truth. One side in the con-

flict wants something they do not have—Starfleet battle plans, a revolutionary cloaking device, the formula for a popular Ferengi soft-drink, or the ruin of the peace talks—and the other side wants to stop him from getting it. Classic stories include capturing spies or saboteurs, operating in secret behind enemy lines, gathering critical information, and secretly thwarting the other side.

### Exploration

Exploration episodes are a special type of research story, involving the study of new planets, aliens, civilizations, and stellar phenomena. Sometimes, the thing being explored poses a danger to the Crew—the anomaly catches their ship in its debilitating effects, the planet holds deadly plants or animals, the civilization possesses potentially hazardous customs. Other times, the subject being investigated holds a mystery that the Crew must unravel: How did Native Americans get to this world? What is that giant alien obelisk? What caused the subspace rift? Why are the aliens dressed like Chicago mobsters?

### Protection

Episodes involving protection as the story type are similar to conflict stories—violence as a means to an end. In this story type, however, the Crew must protect one side from another. This could be anything from escorting a convoy of freighters along the Cardassian border to patrolling the sector looking for raiders to peace-keeping in a war-torn alien system. Primarily defensive in nature, the protagonists typically react to the antagonist and his plans. The episode can involve a tense cat-and-mouse game with a cloaked Klingon bird-of-prey, or holding out against an army of Jem'Hadar.

### Research

Research episodes have at their heart the quest for knowledge and the search to improve life. This could be anything from gathering data to prove a theory to testing a new piece of equipment or new technology. One of three things occurs in this type of story. First, the research goes awry—the nanites become sapient, the new warp drive tears a hole in reality, the transporter duplicates everyone. Second, the research finds something dangerous—the planet suddenly becomes unstable, the wormhole behaves atypically, the warp drive works a little *too* well, or the native plants turn out to be intelligent. These two conflicts usually involve more than turning the thing off or leaving the place, or the process becomes more difficult. In the third option, someone else is interested in the research and wants it, which combines elements of protection and espionage stories.

### Spiritual

Spiritually oriented missions involve encounters with the metaphysical, sacred, or mysterious. They tend to revolve around specific character types—mystics, people with psionic abilities, religious officials—or places such as churches, pilgrim spacecraft, or holy sites. The characters may find themselves tasked with a "holy cause" of some sort, such as making a pilgrimage to Eden (or *Sha Ka Ree* or Canterbury) or a questing after something, such as the Sword of Kahless. Typically, something bars the way to challenge the protagonists outwardly, such as a riddle or mystery, natural hazards, or antagonists. As the characters seek the person or item they're searching for, they should, ideally, likewise undergo an inner spiritual journey of some sort.

### Trade

Trade missions have three distinct stages or parts, any one of which (or all of which) can be the focus of an episode. First, the Crew has to acquire goods to trade—be they tuns of tulaberry wine, cases of self-sealing stem bolts, or exclusive rights to an Iconian Gateway—by buying, stealing, or bartering for them. Usually, something complicates the transaction—from a reluctant seller to a business rival who'll stop at nothing for an exclusive contract. Second, they must transport the goods to market, possibly fighting space pirates, dodging wary border patrols, or encountering an ion storm along the way. Third, they have to complete the transaction by selling the goods. This may require price negotiations, actually finding a buyer, or similar challenges.

### Underground

There will always be individuals for whom the ends justify the means—be it dealing in illegal arms for profit, returning cultural objects through theft, or demolishing a building in the name of freedom. Episodes with underground activities at their heart involve illegalities, such as assassinating a dignitary, dealing in Romulan ale, or raiding shipping lanes. Specific story types include the caper (break into the Sacred Treasury

on Ferenginar), the chase (get the trilithium to the Romulans), and the deal gone sour (betrayal by your Orion fence). The Crew usually takes the role of law enforcement officer, though not always. A Crew of rogues might move from one shady deal to another, or a normally upright starship away team might have to dirty its hands to bring down some unsavory planetary crime lord. Stories involving smuggling, theft, con games, and piracy almost always pit one side against another, as the antagonists want one thing and the protagonists oppose them. Underground stories and espionage stories can have a lot in common, and some series can slip from one to another almost seamlessly.

## The Central Conflict

Story is about conflict. Were everyone happy, and everything perfect, there would be no story. A confrontation between two story elements, be they characters, nations, philosophies, or choices, drives every episode and scene. As characters react to conflicts, make decisions, and take actions, they create the story. The episode revolves around the central conflict, which often involves the Crew in subsidiary conflicts.

Conflicts fall into four categories: man against man; man against nature; man against self; and man against the unknown. (Of course, in *Star Trek*, "man" could refer to anything from a Human, to a Sheliak, to a being made of pure energy.) Your conflict will drive your story type, and picking one is a good, simple way to start episode design. From this decision flow other decisions, such as "who" or "what?" Who are the Crew's opponents, or what is the danger to the ship? The central conflict is also the main objective of your episode for the purpose of rewarding your player characters (see *Chapter 8: Rewards*).

Even if you start elsewhere, with that revenge-driven Romulan centurion, figuring out the central conflict gives you ideas about what he wants. Is the conflict man against man? Maybe he wants to revenge himself on a Starfleet officer for something. Is it man against the unknown? Perhaps he's found an ancient alien relic that could destroy a planet.

### Man Against Man

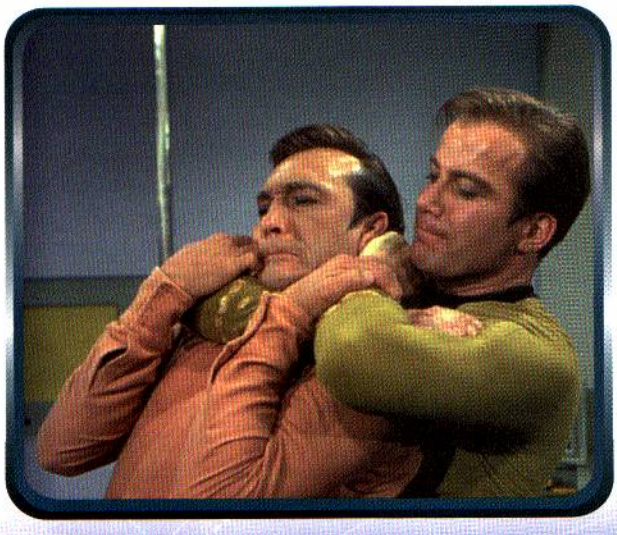
The simplest, and often most enjoyable, conflicts pit one man or group against another. War stories, martial arts duels, and contests of wits all fall into this category, and usually involve the defense of something good, such as innocent lives or interstellar peace. In this type of conflict, one person wants one thing, and another person wants something else. Often, they are diametrically opposed. One side wins, and the other loses. Ideally, Good (the Crew) triumphs over Evil (whoever opposes them), though sometimes that doesn't happen (as in some *Star Trek: Deep Space Nine* stories). And sometimes, there is no personification of Evil; each antagonist simply embodies a different point of view. The conflict between Lokai and Bele in the episode "Let That Be Your Last Battlefield" [*TOS*] is a very pure example of a man against man conflict. Lokai was an accused criminal from the planet Cheron, and Commissioner Bele sought to apprehend him. The crew of the *Enterprise* got caught in the middle.

This kind of conflict isn't always motivated by character A's personal hatred for character B. They may conflict over ideals—should we test the particle fountain?—or methods—how do we save the planet? The episode "Homeward" [*TNG*] is a case in point. Nikolai Rozhenko violated the Prime Directive to save the inhabitants of Boraal II, thus pitting him against Captain Picard. What matters most in this kind of conflict is that the opponent is another character (or characters).

Common man against man conflicts in *Star Trek* include: the Federation against its enemies (Borg, Cardassian, Dominion, Romulan, *ad infinitum*); a single character against a rival (Worf versus Duras; Sisko versus Solok); and the Crew against a single powerful alien who wants to test or enslave them.

When you choose to design a man against man conflict, you should figure out what the conflict is. You can jump down to "The Supporting Cast," page 60, to figure out more about the antagonist's motivations, what he, she, or they want. You should create this character using the rules in *Chapter 14: Supporting Cast*, giving him any particular skills and abilities you think he needs.

**Example:** In "The Rubicon Gambit," the central conflict pits the Crew (as Starfleet officers) against a group of militarist Cardassians who hope to build a new Cardassian Union upon the ashes of the old, after the conclusion of the Dominion War. This is a classic man against man conflict—the renegade Cardassians intend to invade Ganidar, a remote solar system—from which they can rebuild the empire, and strike out against other helpless systems. Before the episode begins, we have to create the group's leader (a Cardassian Gul) and the planet Ganidar.



### Man Against Nature

Whereas man versus man stories involve a tangible antagonist, man versus nature stories pit the Crew against the intangible, impersonal forces of the universe. When the characters have to cross a desert unaided, get their starship out of a black hole's gravity well, stop an epidemic, or cope with systems malfunctions, they're engaging in this sort of conflict. The episode "Parallax" [*VOY*] makes a good example. The *Voyager* encountered a quantum singularity and became trapped within its event horizon, with the conflict involving its crushing gravity. The episode "The Naked Now" [*TNG*] involved the crew dealing with the effects of the Psi 2000 virus while attempting to escape a collapsing star.

To make this sort of conflict more memorable and less impersonal, stories involving man versus nature conflicts often incorporate another type of conflict as a subplot (see page 60). For example, in "Disaster" [*TNG*], the basic man versus nature conflict (get the ship out of danger) is supplemented by personal disputes among crewmembers as to the right course of action (man against man).

Common man against nature conflicts in *Star Trek* include: equipment malfunctions, loss of power, or inability to function in certain situations; plagues or radiation fields that touch off dangerous side-effects in the Crew; and bizarre astronomical phenomena that imperil a ship or character. "Man against machine" stories, in which the works of man go out of control (Minosian weapons in "The Arsenal of Freedom" [*TNG*] or the M-5 computer in "The Ultimate Computer" [*TOS*]) are also, in essence, man against nature conflicts.

In designing an episode with man against nature as the central conflict, you should decide which impersonal force the Crew will contend with (and thus the kinds of tests this may involve). *Chapter 13: Hazards* includes guidelines on all sorts of dangers faced by starships and their crews, ranging from plasma fires and diseases to ion storms and wormholes. If the crisis takes place on a planet's surface, you should design the world using the rules in *Chapter 10: Space*. Problems with starships can be found in *Chapter 7: Starship Operations*.

### Man Against Self

A variant of man against man conflicts is man against himself, an inner struggle involving a moral dilemma. Overcoming a prejudice or fear, coping with personality or psychological flaws, and confronting one's own limitations are examples of man against self.

It's best if you personify this struggle in another person, externalizing the inner struggle. Spock's regrets over leaving traditional Vulcan science and culture behind came into sharp relief through the cold formality of his father Sarek in "Journey to Babel" [*TOS*]. If your players are really good at getting into character, then the mere presence of an old flame or professional rival as a supporting cast member (also called a non-player character, or NPC) will stir up the desired emotion. This is especially true if you goad the PC through the other person. At a critical moment, have the NPC say something like "You never could handle fourth-dimensional quantum mechanics," or "Why did you leave me waiting for you on Altair IV?" This usually elicits a response.

Alternatively, set up a challenge designed specifically to target a weakness. This is easy if a PC has any flaws—you simply create a situation in which he or she must overcome the flaw. For example, if a PC has a Dependent, then the episode might endanger him. Some flaws have game effects that penalize the character's performance, making the tests the PC has to succeed at all the more difficult. Getting this sort of thing to work can be tricky, especially if the player in question chooses to disregard his character's flaws.

Moral dilemmas deserve special attention. You can create a moral dilemma for the Crew by setting up a situation where they must choose between two mutually exclusive, and morally ambiguous, courses of action. When Captain Picard, in "The Perfect Mate" [*TNG*], fell in love with Kamala, an empathic metamorph pledged to another man to end a war, he had to choose between duty—giving her up—and self—encouraging her to stay and continuing the conflict. Captain Sisko was forced to choose between his pledge as a Starfleet officer and lying to bring the Romulans into the Dominion War in "In the Pale Moonlight" [*DS9*].

Like man against nature, this conflict works best when combined with another, which has the benefit of making both more intense. A man against man conflict becomes more critical if the person the Crew contends with is a rival from Starfleet Academy, for example. Saving a planet from destruction—man against nature—becomes more emotionally forceful if the Crew is forced to choose between conflicting ideals to accomplish the mission.

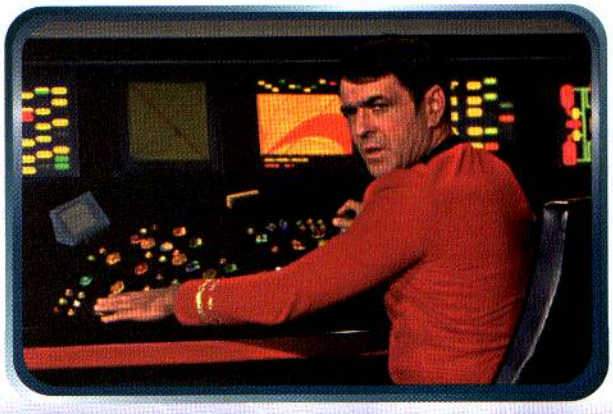
Examples of this in *Star Trek* include: Miles O'Brien overcoming his hatred of Cardassians; Reginald Barclay dealing with his various phobias and social awkwardness; and Captain Picard coping with his experiences with, and attitude toward, the Borg.

### Man Against the Unknown

Man against the unknown puts the characters in a position where the antagonist is ignorance or lack of understanding—scientific puzzles, cultural clashes, and investigation-oriented episodes. Since *Star Trek* episodes often involve boldly going where no one has gone before, this could potentially be the most common conflict appearing in your series. When the crew beams down to an unknown world, encounters an alien probe, or discovers a new anomaly, they're engaging in this sort of conflict. In "Evolution" [*TNG*] the crew faced an unknown threat in the form of sentient, self-replicating nanites that interfered with the *Enterprise*-D's on-board systems. Only by recognizing the nanites as sentient—solving the unknown—could the crew successfully complete the episode.

The goal of this kind of conflict isn't to defeat the antagonist or overcome the environment, but rather to answer the question posed by the unknown thing. The PCs must use their skill and wits to uncover the linchpin holding the mystery together. A great example of this is "The Paradise Syndrome" [*TOS*], in which Captain Kirk is stricken with amnesia by an alien obelisk, and Mr. Spock spent weeks deciphering the object's enigmatic glyphs. Any number of solutions could have worked to solve the other conflicts—rescuing Kirk, stopping the oncoming asteroid—but the linchpin involved unraveling the mystery, which makes it central conflict.

Murder mysteries represent the quintessential man against the unknown situation. The best example of this is "Wolf in the Fold" [*TOS*], in which Mr. Scott stands accused of murder and the crew must unravel the mystery of Redjac to prove his innocence. In this, as in other kinds of man against the unknown stories, the plot improves when combined with other types of conflict. In the case of a murder mystery—man against man. Deciphering an alien relic, like a D'Arsay obelisk, might combine elements of this conflict with man against nature, particularly if the obelisk causes other problems for the Crew (such as endangering their ship).



#### ON THE SHOULDERS OF GIANTS

**Don't think all your stories have to be "original." There's no such thing; it's all been done before somewhere, sometime. Good Narrators often create wonderful games, and save themselves a lot of work, by borrowing from classic stories or plots and giving them a twist or two, or using clichés cleverly.**

**Obviously, one source you can borrow from is episodes of *Star Trek*. While your players may be familiar with many of the shows, odds are you can find ways to disguise what you're doing. A change of venue, a slight alteration of the basic facts or events, and it seems brand new—especially from their perspective as participants rather than mere viewers.**

**Similiarly, like *Star Trek* itself, you can borrow classic plots from mythology, Shakespeare, and other works of literature, art, and film. Imagine adapting *Casablanca* on some neutral planet in the Bajor Sector during the Dominion War, or a story arc based on *Richard III*.**

**And don't think that "clichéd" necessarily means "bad"; those hoary old chestnuts get used a lot because they're enjoyable and easy (especially for newer Narrators). Apply your fresh perspective, change a thing or two as appropriate, and then let the players immerse themselves in a classic storyline.**

Examples of man against the unknown from *Star Trek* include: the mystery surrounding Farpoint Station ("Encounter At Farpoint" [*TNG*]); the investigation of supposed Romulan sabotage aboard the *U.S.S. Enterprise*-D ("The Drumhead" [*TNG*]); and the inquiry into Commander Will Riker's supposed involvement in the death of Dr. Nel Apgar ("A Matter of Perspective" [*TNG*]).

The elements you'll need to create in order to design an episode with man against the unknown as its central conflict depend on the nature of the mystery involved. In a murder mystery, you need a murderer, which you can design using the guidelines under "The Supporting Cast," (page 60) and the rules in *Chapter 14: Supporting Cast*. If the culprit is an alien life-form, use the rules in *Chapter 11: Aliens* to create the menace. Strange alien devices or artifacts might produce harmful effects such as dangerous radiation, in which case you want to look at *Chapter 13: Hazards*. Planetary or astronomical conundrums will likely require you to design the phenomena using *Chapter 10: Space*.

### Combining Conflicts

Throughout the discussion on central conflicts, we've mentioned the effect of combining different conflicts to make a more complex episode. But what does it mean to combine conflicts?

One conflict is central. This tells you how the adventure could (or should) be solved. For example, in "The Paradise Syndrome" the episode could have been

resolved by simply using the *Enterprise's* sensors to locate Captain Kirk and beam him back to the ship. Or Mr. Spock could have abandoned Captain Kirk earlier, in time to rendezvous with the oncoming asteroid and destroy it with the *Enterprise's* phasers. Either solution would have "worked," but wouldn't have solved the central conflict of understanding the unknown—the Preservers' obelisk. So establishing the central conflict gives you an idea as to how to complete the episode.

Other conflicts are secondary, but no less important. Solving the secondary conflict may even point to the solution of the main conflict. In "Lessons" [*TNG*], the main conflict is man against self—Captain Picard must wrestle with the responsibilities of command against his romance with Lieutenant Commander Neela Daren. In order to bring this internal conflict to a head, Daren becomes trapped on the planet Bersallis III, a world ravaged by regular atmospheric firestorms—man against nature. After her rescue, Captain Picard realizes it would be extremely difficult to continue their relationship because he would hesitate to place Daren in danger again. Daren has to be saved from the firestorms—man against nature—before the central conflict—man against self—can be resolved.

When you think about the central conflict for your episode, try to combine conflict types. Choose one type as the main conflict, then decide on another conflict as secondary. Often, this secondary conflict must be resolved first, usually as the second plot turn (see page 58 for more information on plot turns). The main conflict should give you ideas as to how to resolve the episode, and guide you as you run the episode for your players. For example, if the goal of the episode is to understand a D'Arsay obelisk—man against the unknown—then disintegrating it from orbit with the ship's phasers may stop it from emitting dangerous chroniton particles, but doesn't really resolve the conflict (even though it stops the problem). On the other hand, if the PCs decide to locate the galaxy's foremost expert on D'Arsay archeology—something you hadn't foreseen when writing the episode—then you have an idea of how to improvise the rest of the adventure.

Additionally, you can assign secondary (and even tertiary) conflicts to individual player characters. Dr. McCoy's illness and budding romance with Natira in "For the World is Hollow and I Have Touched the Sky" [*TOS*] is a good example of an individual, personalized conflict. These conflicts should be based on the PC's combination of skills, traits, and abilities. If your episode calls for the PCs to unravel a scientific mystery in order to defeat the antagonist—man against nature and man against man—then the science officer has a chance to shine. This is also a good way to include other PCs, perhaps those less suited to the main plot, in the episode. For example, an episode concentrating on a lot of planetside research (taking tricorder readings, negotiating with the aliens) might leave the flight control officer with little to do. Design an individual conflict for him—maybe a love interest with one of the aliens.

Finally, you can use these categories of conflict when designing individual scenes and encounters (see "Scenes," page 53). This will help you understand the scene's purpose, know when a scene is over, and assign experience after the episode's conclusion (see *Chapter 8: Rewards*).

## THE THREE-ACT MODEL

Now that you know what your story is about—you have an adventure idea and know the central conflict—you're ready to begin designing an adventure. Most *Star Trek* episodes use a dramatic structure called the *three-act model* that you can easily adapt to your games.

This structure is especially useful when figuring out what elements you need for your episode, and why. Even if the episode unfolds differently when at the gaming table (and it will), you at least understand why the murderous androids attack at a particular time, or where the wily Ferengi merchant has hidden the stolen isolinear rod. The three-act model can be broken down into the following acts:

**THE THREE-ACT MODEL**

**ACT ONE: INTRODUCTION**
**Hook**
**Plot Turn 1**

**ACT TWO: CONFRONTATION**
**Pinch 1**
**Midpoint**
**Pinch 2**
**Plot Turn 2**

**ACT THREE: RESOLUTION**

**Act One—Introduction:** Also referred to as the "hook," this act gets the characters involved in your story by presenting them with the introductory facts. They have to know what the story's conflicts *are* before they can resolve them, and this act tells them what they need to know and what courses of action are open to them.

**Act Two—Confrontation:** In Act Two, the characters actually confront the conflict in some manner. They may do so directly (such as in a battle) or indirectly (for example, by interviewing suspects in a murder mystery). The nature of the confrontation, like that of the conflict itself, depends on the type of story you're telling.

**Act Three—Resolution:** In Act Three, you orchestrate events to drive the story toward its thrilling conclusion. The PCs shift from being reactive to proactive; aware of the full measure of the problem, they can "go on the offensive" to solve it. By this act, the players should feel as if they have a certain amount of control over the course events will take.

### THE SCENE CARD

**A good way to keep track of the information you generate for your scene is to write it down on a scene card. Use this tool to organize and manage the information vital to your scene.**

**As an example, we've filled out a scene card for a scene in "The Rubicon Gambit."**

**Scene: The Hook**

**Purpose: Starfleet Command has been monitoring Cardassian ship activity in and around the Ganidar system. This system lies outside the Cardassian Union; the Cardassians generally don't have the resources to mount an attack. Moreover, the current administration wants friendly relations with the Federation. So far, the Cardassian Central Command has been unable to explain the activity; they maintain that they have no operations in the Ganidar system.**

**Action: The Admiral briefs the Crew on their upcoming mission. He appears on a viewscreen, transmitting from Starbase 184.**

**Characters: The PCs, Admiral Saarvael**

**Location: A briefing room on board the *U.S.S. Sentinel*. The PCs sit around a conference table, with the captain at the head.**

## Scenes

The building blocks of your episode are scenes—discrete situations involving specific characters in specific settings. While designing your episode using the three-act model, you will be writing these scenes. That is, you'll be deciding which situations, supporting cast, and locations you'll need when sitting down at the table to present the evening's entertainment. Using the three-act structure helps you figure out what game elements you need, when you need them, and why.

When planning the scenes that make up an episode, you should be concerned with:

- **The purpose:** Each scene has a purpose, the thing the Crew must accomplish or experience before moving on. This purpose is your scene's objective, which helps you to assign experience points (see *Chapter 8: Rewards*). Knowing a scene's purpose also helps when you're running the episode. Once the PCs have achieved the scene's objective—they've found the hidden holographic projector, fought the Nausicaan thugs, scanned the Preserver obelisk—move on to the next scene. Possible purposes for scenes include:

—**Establish atmosphere:** Also called "color scenes," these scenes establish the feel you want to create. A scene with the characters walking across a fog-shrouded moor helps you build the right atmosphere for the horror episode, while one in which an influential admiral waxes rhapsodic about some relevant historical event impresses upon the characters the importance of their upcoming mission.

—**Create, introduce, or develop conflict:** These scenes present the Crew with a problem to solve. It could be an enemy soldier to evade, a moral dilemma to resolve, an obstacle to overcome, or any of a thousand other such things. Once the conflict is in play, further scenes develop it by altering the relationship between the Crew and a key NPC, resolving part of the problem, or making things worse.

—**Present a mystery or raise a question:** Scenes like this make characters aware of some gap in their knowledge, usually one relating to an antagonist's actions or motives. In a classic murder mystery, they involve issues like "Who killed Commander Decker?" or "What's Glinn P'ret's motive?" You can insert such a scene to misdirect the Crew (if, for example, Decker isn't dead), or can also use it to redirect the Crew. By creating doubt in the players' minds, you steer them back on the right track when they've gotten off course or made some bad decisions earlier in the episode.

—**Answer a question or resolve a conflict:** If the characters do not, or cannot, resolve a conflict or answer a question in the scene where you introduced it, you need a scene where they bring the matter to a close. Usually found at the conclusion of acts or entire episodes (see "Plot Turns" on page 58 and "Pinches" on page 59), these scenes feature a dramatic climax—the battle that ends the confrontation, the solving of the mystery, or obtaining the necessary data.

—**Provide information:** Some scenes simply provide information. They can range from an introductory scene where an admiral briefs the Crew on its new mission, to complex investigation scenes where characters gather data and put some clues together to obtain facts. These are most often used as the story's hook (see page 53), or in the early part of Act Two.

—**Character development:** Some scenes focus on one or more characters (be they PCs or NPCs), allowing you and the players to bring out facets of their personalities and abilities and develop them further. Featuring lots of roleplaying, and often emphasizing a character's background, they make an excellent counterpoint to action-oriented scenes.

—**Fun, fun, fun:** Some scenes exist purely for comedic value, or to give the players a chance to enjoy themselves—for example, by having their characters go shopping. They provide a lighthearted break from more serious concerns.

- **The action:** What is happening in the scene? This should be related to the scene's purpose and function in your overall episode (see below). In a scene in which the PCs are supposed to uncover information—scanning for neutrino emissions, for example—you should include the skill test information. If the scene requires physical tests—repair the quantum flux inhibitor, fight the *mugato*—note down important information pertaining to the action. If the scene involves an event—a sun exploding, an earthquake—this is where you would write that down.

- **The actors:** This entry tells you who participates in the scene, both which PCs and which, if any, supporting cast characters. Starting with the latter, you should detail as much or as little as you need for the NPCs participating in the scene. Will the main antagonist appear in the scene? How many patrons are in the starbase bar? What information does the bartender have? It's a good idea to include a brief description on your scene card—appearance, species, motivations, and the like. (See "The Supporting Cast," page 60, for more information, and *Chapter 14: Supporting Cast* for some examples and NPC construction help.) Sometimes, particular scenes require a certain player character to complete—the engineer must stop the reactor from going critical, the merchant has a better chance of getting the information out of the Lurian trader—which you should note down for the scene, as well.

- **The location:** Every scene takes place somewhere, whether on the balcony of an alien castle or in a cramped Jefferies tube. Before you can run a scene, it's important to know details about the location. What does Main Engineering look like? Where are the doors into the room? Is there a computer terminal in the administrator's office? You should also note any important features that affect tests or game play, such as the location of hard cover, terrain conditions, and lighting circumstances. In addition, if the scene's purpose requires an object or environmental condition, be sure to note it here. For example, if the PCs need to get to a sensor relay room to send a hidden message, then note where the controls are in the room and the test TN to perform the task. Sometimes, you can get away with a simple written description. Other times, you may want a map of the location, with the major features depicted (particularly if it's an action scene).

For example, you identify the purpose of a scene as "sneak into a Romulan base to find a piece of equipment." Before you sit down to play, you need a map of the base and character sheets for NPCs the characters may encounter. You require everything the PCs need to succeed—a guard with an identification card for the PCs to swipe, a computer they can hack to find the location of the equipment. You'll have an easier time keeping the players on track if you (and hence, they) can easily locate the purpose of the scene. If they start to go off on a tangent ("Hey, while we're here, let's assassinate Centurion Tremak!"), you can find ways to keep the story going (unless their tangent improves the story).

### When a Scene Isn't a Scene

Some scenes can take place anywhere. The action takes place at a particular time, regardless of where the PCs are located. Sometimes, this depends on the PCs' actions. For example, once they hack into the Romulan information network to find the information they need, the PCs reveal their location to the *Tal Shiar* (who are looking for the PCs) and a squad of Romulan soldiers bursts into the room. This could take place in the Proconsul's office, a computer sub-processor room, or a random hallway—wherever the PCs actually succeed at their Computer Use (Hacking) skill test. The action in this example is triggered as a reaction to something the PCs do.

Other times, an event-based scene has nothing to do with the characters; it's an action that moves the plot forward. What is critical is that the scene takes place at a particular time in the story's context. The PCs find themselves stranded on a disintegrating planet, for example, and the adventure calls for them to find a way back to the ship before it tears itself apart. As the world deteriorates, and the episode moves further along, earthquakes occur more frequently; they happen at specific times (1 hour apart, then 30 minutes apart, then every 15 minutes). One of these shockwaves might occur while the Crew makes their way toward an abandoned mining base, or it could strike while attending to an injured comrade, or while reconfiguring the old emergency beacon to contact the ship.... The point is that an earthquake will occur every 15 minutes of game time, no matter where the PCs are, or what they're doing.

In both cases, fill out a scene card, but note *when* the scene takes place, rather than *where*.

## Start at the End

Before you can start designing your own episode, you need to have an idea how it will end. This scene is the *resolution*, the place where the story's central conflict is all wrapped up, just before the music swells and the credits roll. In "I, Mudd" [*TOS*], Captain Kirk and Mr. Spock confound the android Norman and strand Harry Mudd on the androids' planet. In "Hope and Fear" [*VOY*], Captain Janeway and Seven of Nine escape the vengeful Arturis, leaving him to be assimilated by the Borg.

It can be challenging to establish the resolution of an RPG adventure than for a novel or script, because the characters, the PCs, aren't under your control. They could confront the main antagonist on the planet's surface or on the bridge of his starship, depending on where they go and what they do during the rest of the episode. Thinking about where the story's resolution could take place, however, helps you figure out what you need to conclude the episode before the adventure begins.

In order to start designing your episode, you should begin at the end, the resolution, and think about two important things: what will happen and where will it happen.

**What:** It is most important for the resolution to resolve the central conflict. The story must pay off on the promise it makes in the beginning for it to be satisfying for the players. For example, if you know the conflict pits the Crew against an ancient, alien computer (a "Man Against Nature" conflict), then the resolution should involve either deactivating it, repairing it, or reasoning with it. In "Hope and Fear," the central conflict focuses on Arturis' revenge for what he thinks is *Voyager's* involvement in his world's destruction, and so the resolution involves an exchange between he and Captain Janeway.

**Where:** The resolution also suggests several possible locations where the action can take place. To continue the example, the resolution might occur in the ancient computer's control room, or perhaps its memory storage vault. This location should be a place that not only makes *logical* sense, but also makes for a satisfying story. The location should be in some way meaningful to the story, characters, or central conflict. It would make for a less satisfying story if the Crew

resolved the conflict with the ancient, alien computer from aboard their ship, or in a random corridor. The resolution in "Hope and Fear" takes place on the bridge of the ersatz *Dauntless*, resolving Arturis' fate and that of his ship (both at the hands of the Borg, for a little poetic justice). Janeway could have confronted Arturis on board *Voyager*, but the episode would have had a less-satisfying conclusion.

With the episode's central conflict in mind, think of possible ways to resolve it. If you can think of several possible resolutions, so much the better; write them down and use them as possible endings depending on the Crew's actions during the game session. Think about where this scene could occur. It's even better if you can think of several locations, to give you more options during play.

EXAMPLE: Since "The Rubicon Gambit" involves the invasion of a planetary system, a good place to set the episode's resolution is in space, with the Crew's starship standing off against the renegade Cardassians' ship. It's likely the Crew will be aboard their ship at the time, on the bridge, so that's the location. They have to somehow convince Gul Kheret that his desire to subjugate the Ganidar system will ultimately fail. This would likely involve Negotiate or Persuade skill tests.

### THE CAPTAIN'S LOG

**When you begin *in media res* to get things going, it's a good idea to start with the classic "captain's log." This is a good way to inform the players of the backstory, telling them where they're going, what they're doing, and why. The important thing to remember when using this plot device is to provide just the right amount of information without providing too much. A good captain's log provides only some of the key elements of the mission, but leaves other information out—the thing the crew is trying to figure out or the clues leading up to the climax.**

**EXAMPLE: "Captain's log, stardate 42512.6. The *Temeraire* has been dispatched to Ventax IV, where I and my command staff are to attend the confirmation ceremony for their new prime minister. We will be met by the outgoing Prime Minister, Vandall, and I'm told the Ventaxians are a friendly, outgoing people, and this should be an uneventful, relaxing mission."**

**This tells the players quite a bit—why the Crew are on Ventax IV, the basic situation, who they're to meet, and a little bit about the inhabitants. It also signposts that the episode will either involve Minister Vandall or the succession process in some way. Finally, it subtly promises the players an action story—the "uneventful, relaxing mission" is obviously not going to happen as promised.**

## GO BACK TO THE BEGINNING

With the episode's ending in mind, go back to the beginning to write the adventure's hook. This is the scene or scenes that get the Crew involved. It should be strong, in order to grab your players' attention. *Star Trek: The Undiscovered Country* begins with the explosion of Praxis, and the shock wave slamming into Captain Sulu's ship. Then, Captain Kirk and crew learn of their mission by surprise, in a briefing at Starfleet Command—another attention-grabber.

The hook introduces the episode's central conflict. It poses the question to be answered, establishes the threat to be defeated, or identifies the catastrophe to be averted. A good hook asks a question (or gets the players to ask the question), which the Crew will spend the rest of the episode trying to answer:

- Why have the Romulans crossed into the Neutral Zone?
- Why is the planet disintegrating?
- How can we save the endangered alien species?
- Why have we received a distress signal from the freighter?

The hook has to ask the right question, to get the Crew headed in the right direction. It has to hook them into the action, and propel them forward into the adventure. Had Captain Kirk learned of the Praxis explosion while aboard the *Enterprise*, he might have tried to answer the question "how did the moon explode?" rather than "how can we make peace with the Klingons?" The scene you design should be directly related to the central conflict. If this week's episode involves transporting a diplomat to a conference, then you want to start with the ambassador in some way. This subconsciously tells players that the adventure somehow involves him. Were you to start by introducing the conflict the ambassador is meant to settle, then your players reasonably expect the central question to involve resolving the interplanetary dispute.

The hook shouldn't reveal the entire conflict, only part of it (leaving the details for the rest of the episode). The more information you give the players, the more direction they have and the less they have to do during the episode. If Starfleet Command radios that an ambassador needs transportation to the Fifth Biennial Trade Conference on Betazed, *and* he's the target of an assassination attempt, then the Crew knows to look for assassins. It would be much better if you left out information on the assassination, and let the players discover it *during* the adventure (in the form of an attack). So much the better if the ambassador materializes alongside a previously unmentioned "personal aide"—a disguised bodyguard. Now the Crew have something to look into—who is this person? Why wasn't he mentioned by Starfleet? Why is he always close to the

ambassador? Why won't he let anyone into his quarters? A good hook gets the players to ask a lot of questions, the answers to which lead them further and further into the episode.

The hook can take on many forms—a person arriving on board, a message from Starfleet Command, a distress signal—and can occur anyplace—wherever the Crew may be. An excellent way to start an adventure is *in media res*, which means "in the middle of things." Rather than Starfleet Command radioing an order to the Crew to Ventax IV, start with them materializing in the capital city's central plaza, with the Prime Minister waiting. Then it's harder to get pointed in the wrong direction....

**Ask yourself:** Where does the opening scene take place? What happens to get the Crew involved? What are they doing when the action begins? This should provide you with all the material you need to introduce the episode to the players and get them hooked into the action. By the end of this scene, the Crew (and the players) should know where they're going, what they're doing, and why.

**Example:** We decide Act One should start in the observation lounge of the *U.S.S. Sentinel*, where Admiral Saarvael explains the situation to Captain Barrett and his crew. Saarvael tells the Crew about unusual, and unexplained, Cardassian ship movements near the Ganidar system. Since the Cardassians claim ignorance, he wants the *Sentinel* to cross into the Demilitarized Zone to find out what's going on. "Perhaps the presence of a Federation starship will make the Cardassians think twice about whatever they're up to," he says (a line we'll jot down on our scene card).

The Crew have enough to go on—mysterious Cardassian ship movements, the Ganidar system, and Saarvael's concern. The players should be asking themselves: "What are the Cardassians up to? What's in the Ganidar system?"

## The Midpoint

The midpoint is the scene upon which the entire episode balances. It is the scene that breaks the confrontation down into two parts. While individual scenes you concoct can be presented in almost any order, the midpoint gives the action a place to go after the first plot turn, and directs the Crew toward plot turn 2. At this point, the story takes an unexpected twist of some sort, or something shifts the emotional tenor of the episode. Maybe the characters discover that what seemed to be a straightforward problem is actually tangled and complex, or the Crew uncovers a crucial piece of information that changes their opinion of the situation.

The midpoint takes the episode from one state to another, from being the hunted to being the hunter, from searching for the murderer to apprehending him, from ignorance to knowledge. The confrontation shifts the action, and is often the first big realization that the Crew are on the right track. Ideally, the first half of act two involves minor pre-conflicts, the testing of theories, and the gathering of information, while the main part of the confrontation occurs in the latter half.

Since you know how the episode begins, and how it ends, you should have some idea how to get from point A to point B. For example, if the central conflict in an exploration episode involves understanding a subspace rift, then the hook introduces the anomaly, the resolution involves closing the rift, and the midpoint could tell the Crew that they need a powerful antiproton burst to do it. Before the midpoint, the scenes give them information about the subspace rift. After the midpoint, they try to find a way to generate the antiproton beam. See how the episode shifts from one state to another?

In our running ambassador adventure, the midpoint must reveal the assassin's identity, because the Crew must shift from searching to hunting. Maybe the Ferengi delegate is the culprit. The scenes between the first plot turn (in which the Ferengi accosts the arriving ambassador) and the midpoint arm the Crew with information pointing to the Ferengi—records linking the actual assassin to the Ferengi, or maybe a captured minion talks. At the midpoint, they catch the Ferengi *red-handed*.

**Example:** In "The Rubicon Gambit," before the midpoint the Crew tries to figure out what's going on in the Ganidar System. After the midpoint, they should confront the renegade Cardassians so they can stop the planned invasion. The midpoint itself has to reveal the renegade's plans in some way. This could be an intercepted (and decoded) message from one renegade ship to another. Or it could be a scene where the Crew meets, pieces together the information they've accumulated so far, and comes to a conclusion.

## The Plot Turns

Armed with the information you created for the resolution and the hook—the beginning and end of the central conflict—you are now ready to build on the confrontation. Plot turns are events or incidents that hook into the action and spin it in another direction. Plot turns 1 and 2 anchor your episode, for they are the beginning and end of act two—the confrontation. They provide the answers to the questions posed by the hook and lead the Crew toward the resolution.

The important thing to remember about a plot turn is that it answers questions vital to the story, and asks another. The best example of a plot turn is the final scene right before the commercial in a *Star Trek* episode. It's the scene that leaves the characters (and we, the viewer) asking a new question while someone tries to sell us soap. The Romulans stole the trilithium—but why? The anomaly is affecting the warp drive—but how? This way, the characters (the Crew) are drawn deeper and deeper into the episode, continuously refining their questions until ultimately they are left with only one—the question posed by the central conflict.

While other scenes can be presented to the players in almost any order, plot turns 1 and 2 should appear close to the hook and resolution, respectively. In a sense, plot turn 1 and the hook are linked together, as are plot turn 2 and the resolution.

### Plot Turn 1

Plot turn 1 separates Act One from Act Two, and spins the action from asking questions to obtaining answers. It moves the story forward by telling the players that there is something unusual about the situation. The best way to do this is through action, whether physical, mental, or emotional.

For example, using our earlier ambassador example, the first plot turn might involve an attempt on the ambassador's life. Beforehand, the Crew were introduced to some of the story's main elements—the ambassador, his mysterious aide, and the trade talks. With plot turn 1, the central conflict is introduced—someone wants the ambassador dead. A good scene involves the Crew and gives them action to chew on; perhaps they thwart an unexpected attempt on the ambassador's life. The Crew now have new questions to ask: Who wants him dead, and why? If the attempt takes place on board their starship, they must ask themselves: "Do we have a traitor on board? Is it the mysterious companion? Is it someone else? How did they get on board?" The PCs now have a direction—searching for records on the aide, getting into his quarters without alerting him, checking personnel records for possible traitors, studying the booby trap intended to kill the ambassador, and so forth.

Alternatively, the first plot turn might involve the ambassador's arrival on Betazed for the trade talks, with the Ferengi representative laying in wait to accost him. This suggests a new central conflict—not everyone is happy with the ambassador's position. This delays the assassination, but gives the Crew more suspects for later on. The scene encourages them to ask a different set of questions: Why is the Ferengi so mad? Is there more to the situation? What is at the heart of these negotiations? The Crew have a different direction: talking to other delegates, scrutinizing the agenda, investigating the Ferengi.

Whatever decisions you make, you should decide where the scene takes place, what action occurs, what kind of skill tests might be required (and their TNs), and who is involved (including relevant game stats).

**Example:** In plot turn 1, as the PC's ship crosses the Demilitarized Zone, the Crew should contact Cardassia Prime as a formality. If the PCs don't contact Cardassia Prime, then the Cardassian Central Command will contact the *Sentinel*. The action involves a conversation with the Central Command—possibly a series of social tests, Administration tests, and Politics and Culture tests. The Central Command has no information about vessels operating in the Ganidar system. In fact, the Ganidar system currently lies outside the Union's control, and is considered off limits. Their logs have no record of any ships being in the area. We note down on the scene card that the functionary the PCs talk to seems warm and friendly, and doesn't mind if the Crew travels to the Ganidar system to see for themselves.

Knowing that Cardassia and the Federation have had their differences in the past, this friendly treatment might make the Crew more suspicious. And if they check matters for themselves in later scenes—perhaps asking for access to the Cardassian information network, or performing long-range scans of the Ganidar system—they discover that the functionary isn't telling the whole truth. Someone is hiding something.

### Plot Turn 2

Plot turn 2 is the signpost that the resolution has begun. It provides the final key to completing the episode, preparing them for its end. The Crew have asked questions and found answers, but need one more story element to move into the resolution. This might be

the alien monster's weakness, or the method to locate cloaked Romulan warbirds, or the murderer's true identity. As with plot turn 1, the best way to accomplish this is through physical, mental, or emotional action.

Continuing our diplomatic example, the Crew knows someone is unhappy enough with the ambassador that they want to kill him. Let's say they learn the Ferengi delegate is involved at the midpoint. The PCs either capture the Ferengi or he escapes into hiding, depending on the direction they take the story. So they may either think all is well, or they have a good idea of the culprit's identity so they can arrest him when he finally comes out of hiding. Plot turn 2 grabs the story and spins it in a new direction—the Ferengi is only a front for someone else, a Klingon who feels wronged by the ambassador and has sworn a blood feud against him.

To give the Crew this information, this scene might reveal the circumstances of the blood feud—an offhand remark from another delegate could reveal the ambassador's participation in talks on *Qo'noS* (something not in the ambassador's files), an investigation into the Ferengi's financial records might uncover a large latinum deposit into his account from the Klingon, or the Klingon might make another attempt on his own. Whatever it is, this scene alerts the Crew to the identity of their true opponent, so they can move on to the resolution and resolve the central conflict.

As with other scenes, decide where this one takes place, the action that occurs, any test information, and the supporting cast involved. Because the further into the episode you go, the more depends on the Crew's actions, you may want to write several possible scenes.

**Example:** In "The Rubicon Gambit," the second plot turn must reveal the final piece of information the Crew needs to defeat Gul Kheret and save the Ganidar system. In pinch 2, they learn that they can't defeat Gul Kheret by conventional means, because his fleet is too large. If one of the Crew—the engineer, perhaps—researches the problem by looking at Cardassian records, he discovers that the militant's ships are late model ships, ones with shields susceptible to antiproton bursts, which make them collapse. We record this information on our scene card, along with the test information—Computer Use (Retrieve) TN 25. Now, the Crew must come up with a way to generate an antiproton beam of sufficient power and frequency.

## The Pinches

The scenes called pinches turn up the pressure on the Crew. There are two of them, just like plot turns, and they hold together each half of the confrontation. The plot turns define the beginning and end of the confrontation. The midpoint defines the critical turning point in the action. The pinches *are* the conflict writ large and obvious. They pinch the episode into a single story line. The story flows into these nexus points, scrunches down to create pressure, then flows out of them. When the hidden Romulan guards burst into the room, the starship suddenly shakes from the star's collapsing gravimetric fields, or the plant shoots its deadly spores at the hapless security guy, that's a pinch.

Think about your episode's central conflict, and the context for each half of act two. Decide upon a scene that best captures the story's needs, related to the conflict. In our previous example, Act Two involves finding the identity of the assassin. Plot turn 1 tells them an assassin is on the loose. The midpoint reveals his identity. How do you go from one scene to the other? Pinch 1 could be a scene in which the assassin makes an attempt on the Crew, or perhaps he sends a gang of thugs to harass them. Heretofore, they've been making successful Inquire tests to ask probing questions, Computer (Retrieve) tests to uncover more information, and Observe (Spot) tests to thwart the assassin's traps. The first pinch not only tells them that they're on the right track, but gives them something to do—fight. The second half of Act Two involves stopping and capturing the assassin. Pinch two might involve assaulting the assassin's supposed hideout, only to find it abandoned (but with critical information about the location of the final attempt). Or it could be another attempt on the ambassador's life after the Ferengi has been apprehended, alerting the Crew that the central conflict hasn't been resolved (thus encouraging them to find out who's really behind everything, and so leading them to the Klingon with a grudge).

**Example:** In "The Rubicon Gambit," the first pinch is the first real conflict the PCs have, and we decide to make it physical—a battle between the *Sentinel* and Gul Kheret's ship. He's intercepted the communication between the *Sentinel's* captain and Cardassia Prime, and he intends to put a stop to the Federation's meddling. He plans to damage the *Sentinel* in a surprise attack, then slip away in the resulting confusion. This should really alert the Crew that something is amiss, given the warm welcome they received from official government channels. On the scene card, under Action, we note down that the attack doesn't begin until the *Sentinel* hails Kheret's ship, as well as noting that we should be sure to damage a critical system during the battle (so the PCs can't go chasing off after the renegade Cardassians).

Pinch 2 is another conflict between the *Sentinel* and the renegade Cardassians. This time, they discover that they're vastly outgunned—the militants have more than a handful of ships; they have an entire fleet! The Crew has the option of attempting to take on a Cardassian battle fleet single-handedly, or retreating to find another solution.

### Other Scenes

In addition to major plot points like hook and pinch, an episode is made up of many other scenes. These are the events that link the major plot points together into a cohesive whole. If plot turn 1 points the Crew in the direction of solving the central conflict—protecting the ambassador, stopping the Cardassian fleet—then these minor scenes provide the Crew with the clues and information to complete their mission. These are the scenes in which the Crew scans the planet to discover the strange particles, gathers information from the bar room denizens, or diagnoses the problem with the warp drive. These elements, when assembled, build up to the major scenes.

Like the major plot points, these scenes have their own purpose and provide crucial information. To construct these scenes, you need to know who is involved, the action that will occur, any clues or information the scene imparts, where it occurs, and so forth. How these scenes are presented during a game session depends largely on the players' decisions, and their characters' actions.

### Subplots

Subplots involve two different storylines woven together to create one story. The more important of the two storylines, the central conflict, is the "main plot;" the other is the "subplot." Including a subplot helps to flesh out your episode realistically, keep the players guessing as to what will happen next, and intensify the drama by keeping multiple conflicts boiling at once.

The main plot and subplot may or may not connect to each other. For example, in a "search and rescue" story, the main plot depicts the larger group of PCs overcoming obstacles as they search for and find their captured comrades, while the subplot shows us the activities of the captured PCs as they try to effect their own escape. On the other hand, some subplots bear no relation to the primary plot. Many romance subplots fit into this category; they're just for fun or character development, not a part of the main storyline.

First, decide which of your conflicts are the main conflict, and which is secondary (see "The Central Conflict," page 49). As with the main plot, when writing it helps to think of your subplot in a narrative scheme (so you know which event has to occur first, for example). Subplots, like main plots, have hooks, plot turns, midpoints, and resolutions. However, they occur subordinately to, or in tandem with, the main story. Thus, the hook for your subplot might occur just after the hook for the main plot, or it might not happen until just before the midpoint. If you're using scene cards (see page 53), prepare one for each scene making up the subplot.

**Example:** Subplots for "The Rubicon Gambit" might include one PC's internal conflict (perhaps he must battle his instinctive hatred of Cardassians), a brief exploration subplot to flesh out the planet Ganidar (either as innocent victim or unpleasant ally), or a race against time to collimate the anti-proton beam before it backfires and destroys the ship. Other subplots might not relate to the main story at all; a love story, an ongoing political rivalry between the *Sentinel's* captain and Starfleet, or even a missing pet can flesh out the episode emotionally, and hence dramatically.

## The Supporting Cast

Characters encounter members of the supporting cast—NPCs—in virtually every episode. From the junior crewmember who helps them on an away mission, to the notorious Romulan captain who opposes them, to the happy-go-lucky (and mildly larcenous) trader who tries to sell them tribbles, the supporting cast can add variety and excitement to your episodes.

To create an interesting NPC, start with the basics: name, background, appearance. No important NPC should just show up in your episodes unidentified; make sure you have a name for each one. If time allows, spend a minute or two thinking about each NPC's background as well. Developing a few simple details about his past experiences helps you roleplay him, and may give you some ideas for plots, subplots, or PC-NPC interaction. Having an appearance in mind allows you to describe an NPC immediately, making him seem real and not like a character you just made up on the spot.

### Role

Define the NPC's role in your story. This could be as simple as, "He's the main villain," or as complex as, "She's the Captain's long-lost sister who unknowingly possesses a crucial clue that helps resolve the story."

Generally speaking, every supporting cast member fills one of three roles:

**Special Guest Star:** These are the most important supporting cast members in the episode. They should be the most developed NPCs in your episode, and you'll likely want to fill out a complete character sheet for them—attributes, reactions, skills, various abilities, and traits. You'll also want to create a suitable motivation for them. See *Chapter 14: Supporting Cast* for more information.

**Also Appearing:** These are characters less important to the overall plot, but important to particular scenes. They are the cunning second-in-command, the scientist's right hand assistant, or the pretty yeoman endangered by the radiation leak. Depending on their role in the story, you may or may not need as much detail as a fully developed character; all you may need are their most important skills and a few traits. If they play an important role in your story, you may also want to give them a motivation. *Chapter 14: Supporting Cast* has more information on creating NPCs quickly.

**Extras:** Supporting cast characters who serve as little more than background decoration or "canon fodder" fill this roll. They are often the thugs backing up the Orion smuggler, the Jem'Hadar picking their way through cover, or crewmen walking up and down the corridors. In many cases, they fill the role of "moving scenery," and you don't need much information about them. If these extras participate actively in the scene—typically as combatants—you need only a few critical pieces of information, such as their attributes, wound points, and any combat skills. Sometimes, the Crew may call on an extra to do something—ask someone for directions, for example, or perform a simple job. If this happens, simply give the character the skills and skill levels the extra is likely to have (give that engineering mate Engineering 3 when a PC asks him to check the plasma conduits, for example), or turn to *Chapter 14: Supporting Cast* and quickly pick one from the sample profiles.

## Motivations

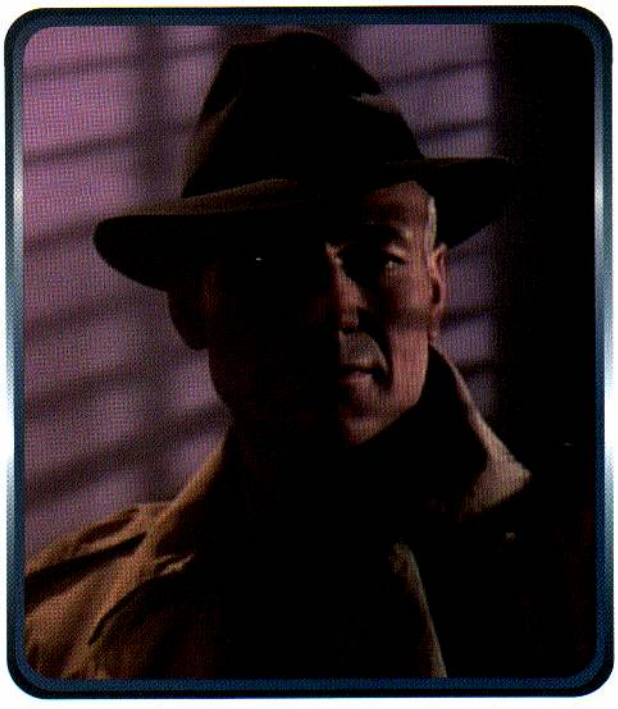
The best way to create a believable, enjoyable supporting cast member is to focus on the character's *motivation*. Why is the NPC doing what he does? Do greed, patriotism, revenge, love, or baser needs such as hunger or survival drive him? Once you answer that basic question, embroider upon it. In a game set in Kirk's era, you might create a Klingon captain as a villain, defining his primary motivation as "love of combat." But why does he love to fight? Does he fight the Federation because he hates it, because he loves the Klingon Empire and wants to crush its enemies, because he sees success in battle as the route to political power or personal honor, or for the sheer love of violence? These answers can spark later questions: Why does he hate the Federation? Did a Starfleet captain kill his brother in battle, perhaps? The more of these questions you ask yourself, the more you learn about the NPC, and the better you can roleplay him.

Beware of defining motivations in simplistic terms. Few truly intriguing characters have simple motivations; they tend to be complex people with complex beliefs and goals. In particular, don't make your antagonists "evil for evil's sake." Few, if any, "evil" people actually think of themselves as such; most believe their actions are justified. Exceptions exist—Kai Winn's hunger for power is relatively simplistic, even if she herself is not—but most good antagonists don't come from such molds.

For example, Khan Noonien Singh and Gul Dukat, perhaps the best villains created for *Star Trek* to date, both have complex, fascinating personalities and motivations. Khan, while seemingly hungry for power, also possesses a personality combining pride, arrogance, a desire for respect and obedience, and vengefulness. Gul Dukat, while ultimately amoral and utterly self-centered, cloaks himself in a mantle of patriotism and service to the state (classic Cardassian virtues) and frequently shows a sympathetic or compassionate side (such as in his relationship with Tora Ziyal).

If you're having trouble thinking of a good personality and motivations for an NPC, borrow one from television, history, myth, literature, or movies. Just change the character a little, to adapt him to the *Star Trek* setting and keep the players from figuring out who he is, and you've got a detailed NPC after a few minutes' work. Imagine how much fun you could have with a security officer based on Marshal Dillon or Inspector Renault from *Casablanca*, a scientist patterned on Dr. Frankenstein or Griffin from Wells' *The Invisible Man*, or a Starfleet admiral loosely derived from characters in *Catch-22*.

For recurring supporting cast members, you may also find it useful to define their *goals*—their long-term wants and desires. These can influence their actions in episodes, and provide you with story and subplot ideas. For example, Dukat wants power and respect; Sela wants to humiliate, defeat, and ultimately destroy her nemesis Picard. With his broader goals, Dukat acts differently in some situations than Sela.



# ADVANCED NARRATING TECHNIQUES

Once you have written a few episodes and gained a little experience at narrating *Star Trek Roleplaying Game* sessions, you may want to think about expanding your repertoire of Narrator's skills and tricks. This section describes several advanced storytelling techniques, many of them borrowed from television and film. If one of your goals is to try to simulate the "feel" of televised *Star Trek* episodes, mixing a few of these in with your standard narrating techniques can help you re-create that feel.

When designing your episode, you can plan ahead to include several of these advanced techniques. Each technique presents information about the story in a manner different from the standard first-person viewpoint, and can substitute for any scene in the three-act model. You may want to design the midpoint and two plot turns as flashbacks, in which a PC's past reveals something about the current plot. The hook might make a better scene as a dream sequence; one of the PCs has a surrealist dream filled with odd symbolism and foreboding, and wakes up suddenly in a cold sweat. Why were the Borg assimilating everyone at the tea party? And why did the Queen of Hearts look like the captain? Does this have anything to do with the upcoming diplomatic reception on Risa?

It's possible to mix two or more of these advanced techniques together in a single episode, but to start out with, keep them separate. Pick one that appeals to you and use it in your next episode. Then, experiment with a few others. Eventually your "comfort level" with them will rise to the point where you can combine them to tell a single story without any difficulty.

## Cut Scenes

A cut scene is one separate from the main plot—it occurs in another place, perhaps even another time, and does not feature the PCs (in fact, it usually focuses on the antagonists). In movies and television, the classic cut scene involves a glimpse into the villain's lair: "...and after we take over Vulcan, from there we'll invade the Federation!" Alternately, a cut scene may kick off an episode by providing a bit of background detail. For example, showing the escape of an imprisoned NPC who will later join the Crew and motivate them to get involved with the events of the episode, or show the helpless freighter being attacked by Nausicaan raiders to later explain how the quadrotriticale fell into their hands.

Cut scenes provide facts needed to understand the story, and more importantly, generate suspense: The audience knows something that the main characters do not, and so begins to fear for their safety. The tension ratchets up a notch as the audience realizes what's really going on.

In a roleplaying game, the audience (the players) aren't separate from the main characters (their characters). You can use this tension between the viewers and actors to your advantage, by goading the Crew to action. Cut scenes work best in roleplaying games when they provide useful facts but don't give away the entire plot. By showing the players elements of the antagonist's plot, you tease them to find out what's going on. You're handing out tantalizing clues with cut scenes, pieces of the puzzle that must be assembled by the player characters.

Because you don't want to give away the whole plot, when you design your cut scene you must be careful to give some information, but not all. You're counting on the fact that players can't truly separate their knowledge from their character's knowledge. If a player knows the enemy plans to ambush his character's starship, but doesn't know when, he'll jump at every blip on the long-range sensors, and eagerly join battle (because he *wants* to defeat the enemy) and thus, catapult the Crew into the story's heart. In order to pull this off, you must know the antagonist's plans in detail—the who, what, where, when, why, and how. Then, in the cut scene, find a way to show only one or two elements of the plan to the *players*. If you show them what, don't tell them when. If you show them when, don't tell them why. It's the missing information the PCs are chasing, the elements that give them the whole story.

**Example:** In "The Rubicon Gambit," rather than have Lieutenant Andressen provide an accurate report on the Cardassians' plans, you could use a cut scene to show the players the Cardassian war room, allowing them to listen in on Gul Kheret's schemes. This will confirm the importance of the Ganidar system, without giving away the level of the Cardassian opposition or their weakness to antiproton beams.

## Dream Sequences

When used properly, a dream sequence can serve many functions in your roleplaying series. Some Narrators use this to poor effect, calling on players to make a lot of dice rolls and toying with their characters, then ending the scene with "but it was all just a dream...." But dream sequences are another way to provide the players with information that could prove crucial to the episode. While not always effective in every story, dream sequences can be useful in man against self and man against the unknown conflicts.

To construct an effective dream sequence, you must know the PC well and use a lot of symbolism (see page 65). Dream sequences illuminate a character's personality and psyche, as in "Phantasms" [*TNG*] or the *Voyager* episodes in which Chakotay enters a meditative trance. For best effect, discuss the character with the player in advance, so that the general thrust of the dream sequence agrees with his view of his character. Almost every player has secret knowledge about his character that she creates to get into character, and would be only too happy to find a way to work it into a story. For example, she may conceive of her character as being very successful at the Academy. A dream sequence in which she shows up for a test unprepared plays on her character concept, and might foreshadow that she's unprepared for an upcoming test of her abilities in the adventure.

Which brings us to symbolism (see page 65). Dreams are full of it, and no matter how realistic they seem there is always something that eventually tips off the dreamer that he's in dreamland. He walks from the bridge directly to sickbay, items suddenly appear in his hands, the background suddenly shifts from one perspective to another. If you want the character involved to make skill tests (to make the dream seem more "real"), then be sure to include discordant occurrences before the scene ends.

*Star Trek* stories set in the 24th century feature an unusual form of "dream" sequence: The holodeck sequence. Just like Julian Bashir in "Inquisition" [*DS9*] characters may find themselves on the holodeck without knowing it. Until some discordant occurrence or object alerts them to what's going on, they'll think they're participating in real events. Avoid ending holodeck scenes with the doors opening and an NPC walking in and saying "it was all a holodeck simulation, ha-ha." Be sure to give the player clues so he can figure out what's going on himself. Holodeck scenes can also work as "intentional" dream sequences; even if the Crew knows it's in a holodeck, the action can prefigure upcoming events in the same fashion as regular dream sequences.

## Flashbacks

One of the most enjoyable advanced techniques is the flashback, in which a character recalls or relives an experience that occurred in the past, before the current episode. For example, the aptly-named episode "Flashback" [*VOY*] focuses largely on Tuvok's experiences as a crewman on the *U.S.S. Excelsior* nearly a century before the episode takes place.

Flashbacks are a particular kind of cut scene involving one or more of the PCs, and allow you to provide the characters with information vital to the story. A flashback also allows you to develop a character's background, providing details on important events in his past that have influenced the person he is today.

The majority of flashbacks should involve social interaction—the PC who is the subject of the scene interacts with someone from his past, a former lover, a school chum, or a stern commanding officer. That is, you and the player will roleplay the scene, with few to no skill tests involved. If the scene calls for skill tests—say, the PC relives an encounter with Denevan neural parasites or a fight with Nausicaans—then those tests shouldn't change what happened. For example, if the PC and his true love parted ways in the shadow of the Eiffel Tower, then no amount of successful Influence (Charm) tests should change that. Similarly, if the point of the scene is to demonstrate the lethality of the neural parasites by having a PC relive the death of his former captain, then no amount of successful attack rolls should save the captain's life. That's not to say skill test results should have no effect, but that the tests you call for should have little bearing on the scene's final outcome. The PC might successfully phaser two or three neural parasites, but not enough to save his former captain from being overwhelmed.

In constructing a flashback, you should decide who is involved (both PC and NPC), the circumstances of the scene, and how it applies to the overall adventure. For best effect, you should discuss the scene in advance with the player. For example, the Crew returns to a planet last surveyed 20 years ago. Since then, the society has descended into anarchy, but you want the Crew to know that it was once a utopia. A flashback scene might involve the science officer PC back when he was a junior officer on his first tour of duty, and his friendship with the ruler's son. The circumstances could involve the two of them lunching in a peaceful marketplace, discussing the native culture. You intend to show how socially advanced the society was, and provide a ready-made connection with the leader's son (who now leads the most aggressive faction). Since the scene primarily involves roleplaying, there are no skill tests that could affect the outcome of the scene. In a later scene where the PCs arrive at the world, they've lived their briefing with hands-on information, rather than listening to a dry recital of the facts.

## Flashforwards

Similar to flashbacks, flash*forwards* show the character possible future events, or perhaps even allow them to play them out. You re-arrange the normal sequence of scenes, having the characters play out the conclusion (or a scene near the conclusion) before getting to the main part of the episode.

Keep in mind that showing the players what happens in the end may deprive them of any desire to play through the scenes to get there. Part of the fun of gaming is building a story sequentially and seeing how it evolves; if the players already know what happens, they may feel as though everything is preordained. The scene should induce a sense of *déjà vu*, a sudden realization that this has happened before, and that this is a chance to change it.

Flashfowards are most prevalent in time travel stories or those involving alternate dimensions. But they're also useful as a kind of cut scene; rather than providing the audience with information about what's going on in the immediate past or present, you show them what occurs in the future (usually the episode's resolution). When used in this way, the flashfoward should be the episode's hook.

As with cut scenes, the less precise your scene, the less chance there is that you'll write yourself into a corner. For a flashforward to be credible, you have to arrange the episode in order to bring about the results depicted in the scene. If the flashforward has the Crew talking with the Vulcan ambassador just moments before he's assassinated, for example, then be sure that they end up in the same room with the Vulcan ambassador. Like cut scenes, what's important is what you don't show the Crew. This drives them to find out what they need to know. You can achieve this by stopping the scene before the final conflict begins: The Crew stands talking to the Vulcan ambassador; assassins burst onto the scene; everyone is surprised; end of scene (and explain to the players that the scene is over). Now go back to the beginning—the players will want to know how they end up with the ambassador, why they're there, and who the ringleader is. The rest of the episode involves answering those questions.

When you design your flashforward you must be careful to omit crucial information from your description. In the above example, all you might tell the PCs is that they're in a private garden with the Vulcan ambassador, but not the name of the planet, why they're there, or what the assassins look like. When the Vulcan ambassador beams aboard the Crew's ship, they'll be nervous. When they learn they must transport him to a war-torn world, they'll be suspicious. When they unexpectedly find themselves standing in a garden during a lull in the negotiations, they'll be wondering if they beamed down with phasers.... If they did, then they can save the ambassador, thus fulfilling the promise made by the hook. If they didn't, then they must either find another solution or fail in their mission....

## Foreshadowing

Another common technique is foreshadowing, which involves symbolically introducing a future story element early in an episode. An event, occurrence, or thing represents something that will occur later in the episode; that is, it *casts its shadow forward* into the plot. Foreshadowing occurs frequently in serial television shows, such as *Star Trek: Deep Space Nine*. For example, the conflict in "The Reckoning" [*DS9*], in which Colonel Kira must battle the Pah-wraith Kosst Amojan in the form of Jake Sisko, foreshadows Sisko's ultimate battle with a Pah-wraith-possessed Gul Dukat. Similarly, Spock's simulated death at the beginning of *Star Trek II* foreshadows his death later in the movie.

Foreshadowing can range from simple events (literary allusions, or showing the characters a device in Act One they'll need to use to resolve the conflict in Act Three) to the complex (mysterious, perhaps symbolic, events whose true meaning only becomes fully apparent after the future events occur). For example, a quote from Dickens' "A Christmas Carol" early in an episode may hint at a Ferengi guest star's moral reform at the end of the episode.

In order for foreshadowing to be successful, you must balance between being too obvious and too obscure. Too obvious, and you tip your hand. Too obscure, and the players don't feel the impact of the technique. In order for this to work, you should start with a firm idea of the episode's central conflict. It helps to have already designed the scene or events you

intend to foreshadow (so you know what you're foreshadowing). Then, add the foreshadowing element to an earlier scene, either to an existing scene or by adding a new plot point. For example, the episode involves what is supposed to be a routine diplomatic conference that will erupt into a chaotic debate between two rival worlds. To foreshadow this, you could include a particularly strong, unexpected ion storm that hits the Crew's starship as they travel to Parliament for the talks. The physical storm foreshadows the diplomatic storm awaiting the Crew later in the story. While foreshadowing doesn't necessarily relate to the episode's ultimate resolution, it subconsciously makes the story feel more meaningful.

## Jump Cutting

Jump cutting allows you to run two scenes concurrently, often when the Crew splits up to tackle two problems at the same time. You see this frequently on television shows when the camera "jumps" from one group to another, back and forth, as events unfold. While players in a roleplaying game often do everything they can to avoid "splitting the party," in *Star Trek* the story often requires members of the Crew to be in two places at once. Not everyone can be in Main Engineering at the same time, after all, or one part of the Crew may be on the planet below while the rest remain in orbit. Jump cutting allows you to focus on both groups at roughly the same time, and is great when one group of PCs depends on the actions of the other group.

For example, suppose you're running an episode where the PCs infiltrate Yelden Nor, an abandoned Cardassian mining station. Unfortunately, a Cardassian ship arrives—the Crew that remained on the starship have to fight their way out of this one. Half the Crew penetrates the station's defenses and half remain on board to battle the Cardassians. Rather than running the infiltration scene through to the end, and then the starship combat, you can use jump cutting to narrate both scenes at once. Every time the one group of players reaches a key decision point or completes a skill test, stop narrating their scene and "jump" to the next one. Will the away team on Yelden Nor complete its mission before the Cardassians destroy their starship? Can the starship hold off the Cardassians long enough for the away team to complete their mission? Both scenes depend on the other, and jump cutting increases the tension for both groups.

The intervals between jumps depend on the scene, what the players do, and the needs of the story, but typically you should give each group at least a few minutes of your attention before jumping. On the other hand, rapid-fire, staccato jumps can increase tension and excitement in some situations. As you narrate more jump cuts, you will find the rhythms that work best for your particular group.

## Symbolism

Symbolism refers to having objects or events represent or "stand for" various qualities, persons, events, or concepts. For example, in the original *Star Trek* series, the Federation symbolized America, the Klingons were the Soviet Union, and the Romulans were the Chinese in an outer space commentary on the international politics of the 1960s. When the Cold War ended, the Klingons and the Federation made peace; by the 1990s, and *Star Trek: The Next Generation*, Lieutenant Worf symbolized this new partnership. His clothing—the Starfleet uniform combined with the Klingon baldric—symbolizes the fact that he belongs to two worlds, and often finds himself torn between them. This interlocking nest of symbols is seldom spelled out in so many words, but it informs and enriches the viewers' experience.

Symbolism doesn't necessarily add to a scene, seldom affects the episode's central conflict and only rarely reveals much about possible solutions, but it increases an episode's emotional punch. Symbolism can color, or even help determine, the descriptions of people, places, and events in a scene. As with foreshadowing, you want the players to comprehend the meaning of the symbols you introduce (at least subconsciously), but you don't want to belabor the point. At its best, symbolism is sophisticated and subtle. Start with smaller examples of symbolism, such as having an aggressive, combative NPC always wear red. As you refine your technique, you can develop more elaborate symbols, like arranging the architecture of an alien city to represent elements of that species' culture or psychology—much like the multilayered form of Cardassian control centers reflects the Cardassians' emphasis on chains of command and personal authority, or a harmless game of three-dimensional chess might symbolize the conflict between two worlds. Placing (or finding) symbolic elements in your episodes will help you think of them as connected wholes and complete dramas, and can make for more satisfying episode design for you and your players alike.

# 5 NARRATING EPISODES

You've learned how to create plots, episodes, NPCs, conflicts, and series. Now, you get to bring them all to life at the table, to actually "broadcast" your new episode for your players. You get to see how your players react to your ideas; you entertain them, and you get feedback that makes your game even better.

## STORYTELLING BASICS

In many ways, actually narrating the game—using what you've created to tell a story—is the high point of your job as Narrator. You evoke drama, atmosphere, and tension through the interplay of characters, settings, and events. The players get to add their own touches with inspired roleplaying or off-the-wall ideas, and you get to think on your feet and respond in real time when the players do something you didn't expect. Out of that give and take, you and the players create the episode. How you narrate—how you present the supporting cast, the crises or backdrops, how you create mood and excitement—will be a large part of your game's success. With that in mind, here's some advice on the best ways to tell your stories and make them come alive, so that the players visualize what you have in mind and get into them thoroughly.

### Show, Don't Tell

The easy, lazy way to create a story is to simply tell the players what they see or encounter: "You're on a temperate planet with lots of trees and undergrowth," "The Klingon captain is harsh and stern." That gets the information across, but does so in a way that saps color and interest out of the encounter. A better way to draw the characters into the story, to give it life in their minds, is to describe what they sense in a more visceral, detailed fashion, and then let them draw their own conclusions or react appropriately. Rather than telling the players the Klingon is "harsh and stern," describe him to them: "Captain Klar stands ramrod-straight, his broad shoulders square to the floor. He barks orders at his subordinates in precise, clipped phrases. Hearing your approach, he glances at the chronometer, then scowls at you. 'You're late,' he says angrily."

To provide a more detailed example, let's suppose that in the first scene of act one of your episode, you decide to introduce a complicator—Admiral Saarval sends the briefing information to the crew via an officious and annoying expert on Cardassian military matters who questions everything the characters do and generally gets in their way. The bland, "just tell it" method of creating the story goes something like this:

**NARRATOR:** "The shuttle matches speed with the ship and the Admiral's aide beams on board. He's a short, annoying fussbudget with a whiny voice that gets on your nerves immediately. You can tell he's not looking forward to working with such an inefficient crew."

Now, that gets the necessary information across, but does nothing else. It doesn't contribute to the story dramatically, or help the players develop their characters. Contrast it with the "show" method:

**NARRATOR:** "Lieutenant Andressen enters the observation lounge, clutching several PADDs in his right hand. He's a Human, short, with stooped shoulders and a bald patch just starting to develop on the top of his head. He walks to the front of the room without preamble. As the captain introduces each of you, he glances at you, looking you up and down and frowning at each loose thread or wrinkle he sees. After the introductions end, he turns to the control panel, quickly changing it to an unusual configuration. Then he passes out the PADDs, one for each of you. They have the same odd configuration, which you find difficult to work with. He frowns at the trouble you're having, and says, 'It's much more efficient; learn how to use it as quickly as you can.' Then he launches into the briefing."

See how the second example brings out details that inform the players, rather than simply telling them the basic information? Andressen's manner—his unsociable attitude, his fussiness, and his pre-occupation with efficiency and minutia—come through in how he carries himself, how he addresses the characters initially, his personalized control panel configuration, and the fact that he expects the Crew to bend to his "more efficient" way of doing things. The players already have a good picture of him in their minds, and they're probably filling in other details, none of them very flattering. One brief description, and you've already got a solid, memorable character.

Furthermore, a "show" description provides chances for the players to participate, as well. Since roleplaying games are a group activity, when you narrate them you can create opportunities for group involvement. Often, they'll *want* to get involved; if so, you have the fun of refereeing a free-wheeling roleplaying festival, rather than simply describing the action. Here's how the above example might work if you roleplayed it in full:

**NARRATOR:** "Lieutenant Andressen enters the observation lounge, clutching several PADDs in his right hand. He's a Human, short, with stooped shoulders and a bald patch just starting to develop on the top of his head. He walks to the front of the room without preamble. Captain Barrett says, 'Good morning, Lieutenant Andressen. Allow me to introduce my officers.' He introduces you one by one. Andressen nods at each of you, looking you up and down and frowning at each loose thread or wrinkle he sees."

**PLAYER 1 (LIEUTENANT HARRY PIPER):** "Does he *say* anything?"

**NARRATOR:** "No, he just frowns at you and sniffs."

**PLAYER 1:** "I glare at his bald spot and frown back."

**NARRATOR:** "Andressen turns to the control panel, quickly changing it to an unusual configuration. Then he passes out the PADDs, one for each of you. They have the same odd configuration, which you find difficult to work with."

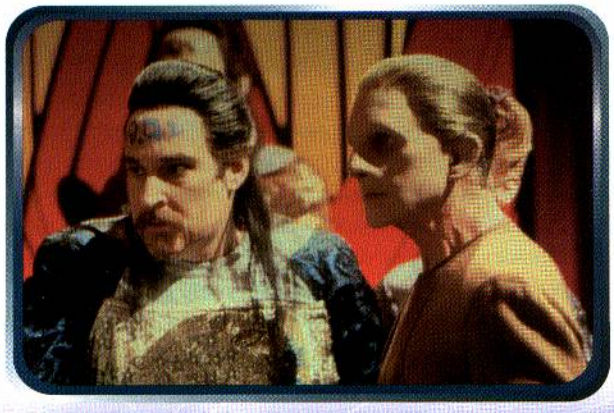
**PLAYER 2 (LIEUTENANT COMMANDER DORRIC ZATARREN):** "Sorry, Lieutenant. I've never seen a PADD configured like this; it's going to take some getting used to."

**NARRATOR (USING A SLIGHTLY WHINY VOICE FOR ANDRESSEN):** "It's much more efficient; learn how to use it as quickly as you can." He pauses for a second, then begins: "For the past several star-months, Starfleet Command has monitored some unusual ship activity in the Cardassian Union..."

In this example, see how the players not only involve themselves, they also build on the same scene? This creates a strong impression of Andressen while at the same time creating connections between the Crew and the NPC. When Andressen snubs Lieutenant Piper, Piper's player is annoyed—just as Piper would be. The *player* responds emotionally. Anticipating, encouraging, and where possible helping along, your players' involvement in and "co-creation" of the scene will make the game richer and more enjoyable for everyone. It also creates a positive feedback loop, as the other players respond to you and to each other.

## Engage the Senses

The best "show" descriptions incorporate as many senses as possible—not just what the characters see or hear, but the nearby smells and the feel of the environment they're in. Those little details can also provide subtle clues for the players to pick up on and run with. With the same effort on your part, you can paint an evocative mental picture that drives your game forward, rather than provide plain description that does nothing but provide necessary information.



### THINGS TO SEE

- Flashing red alert lights
- Alien architecture
- The smirking face of the Romulan guard
- Recent phaser burns on the walls
- The ion storm breaking across the nebula in all its fury

### THINGS TO HEAR

- The hiss of escaping air
- The sudden absence of bird noises in the alien jungle
- The suppressed excitement in the Betazoid archaeologist's voice
- Surly murmurs running through the crowd of Kazon
- The words "Klingon arms dealer" in the spaceport bar

### THINGS TO FEEL

- The hot, dry air of the Vulcan highlands
- The intense cold of the corpse in the derelict spaceship
- The lead weight hidden in the Orion's fist when he punched you
- The vessel's shudder as it hits the atmosphere
- The unpleasant tickling sensation of something searching your mind

### THINGS TO SMELL

- The stale, rank air on the asteroid research station
- The acrid reek of the alien's primitive firearm
- The rich, luxurious perfume of the ruler's tent
- The complete absence of odor from the man you suddenly realize is a hologram
- The homemade *plomeek* soup at the end of the episode

## Manage the Details

You don't have to go overboard with your descriptions of scenes and supporting cast. A long description can cause your players to overlook or miss the truly crucial details—the ones with an impact on the story, or which really help them visualize the scene. More importantly, too many details can drown out the players' ability to create the scene in their minds. Give them the major details, and let them fill in the minor details on their own. Don't worry about the fact that each of them may visualize the scene a little differently; there's nothing wrong with that. In fact, it's likely to enhance each player's enjoyment; he can elaborate on the scene in his own preferred image.

For example, in Act Three, when the Crew infiltrates a Cardassian mining station, Yelden Nor, you might describe the interior this way:

"OK, your test succeeds; you open the airlock door without tripping any alarms. You step into a darkened corridor that's uncomfortably warm and humid. The walls are made of dark grey, unadorned tritanium that seems to soak up most of the light; they arch slightly upward to meet the ceiling. The floor is mostly metal grillwork laid over conduits and pipes. Here and there you see the green and brown Cardassian control panels with their odd crescent-shaped touch surfaces and 'shattered frame' viewscreens. From above and below you occasionally hear the sound of booted feet as Cardassian troops go about their business."

This description goes a little overboard. What you really need to let the players know is (a) it's definitely a Cardassian station, (b) it's dark and spartan, and (c) it's dangerous (there are Cardassians all around). Something like this might work a little better:

"OK, your test succeeds; you open the airlock door without tripping any alarms. You enter an uncomfortably humid, darkened corridor. There are a few small control panels and not much other decor. From above and below you hear the sound of booted feet as Cardassian troops go about their business."

That's not nearly as much detail, but you can trust the players to fill the rest in themselves, in their minds. They've seen the "green and brown Cardassian control panels" and Cardassian metal grillwork on TV before; they'll assume the appearance is the same based on their prior knowledge. They'll also provide the low-pitched hum of the fusion reactor, the heat and sterility of a Cardassian base, and all those other specifics. And their minds will multiply those footfalls, making them cautious and anxious.

## Is it Color or is it Crucial?

Your scene cards (see page 53) help you in this regard. Each one should have a space where you can list the information pertinent to the scene so you don't forget it in the heat of narrating. Divide the details into "color" and "crucial" facts.

*Color* details help you evoke the proper atmosphere, get the players into the mood, and perhaps provide subtle (or not so subtle) hints about the story or the extras. Typical color details include the basic appearance of supporting cast members (species, hair and eye color, facial expression, clothing or uniform worn, objects carried, weapons, any unusual or odd details) and areas (decor, weather, temperature, ambient sounds), plus, of course, any data gathered with tricorders or other sensors ("This area has an unusually high level of insect life, Commander"). You can also throw in a few undefineable details, just to keep the players on edge—"Something about this place doesn't feel right" or "You're not sure why, but something about him seems odd or suspicious." Again, be sure to include all the senses—what the characters smell and feel, not just what they see and hear.

### SAMPLE CRUCIAL DETAILS

- The emotional state, or likely reactions, of the main NPC
- Damage to the ship
- Enemies to fight or otherwise overcome
- An important clue to the mystery
- Immediate threats to the Crew's life or safety

*Crucial* details are vital data points without which the characters cannot proceed through the story (or at least proceed down the most dramatically appropriate path). These are the details that support the scene's purpose (see page 53 of *Chapter 4*). Don't overload your scene with crucial details; most player groups can realistically keep track of, and follow up on, no more than three crucial details at once. (If your scene only has one crucial detail, feel free to add two more color details that help emphasize the feel you're trying for.) Make sure you mention them, though! If necessary, highlight the crucial details, or write them in a different colored ink, to make sure you don't overlook them.

# RUNNING THE GAME

In addition to decisions like those in the previous section (or in *Chapter 4*), which deal with the direction or content of the scene, you can make other decisions while you're in the middle of running the scene itself. This lets you tune the game to your own specific player group. Consider the advice in this section to be guidelines—things you can think about while you're telling the story. Things like rules interpretation, pacing, improvisation, and props have different values for different Narrators and different player groups. Your group is unique; find what your players like, and what you like to emphasize, and make every session your own.

## EXAMPLE OF PLAY

Pages 70-71 show you a partial example of how a *Star Trek Roleplaying Game* session might go. The left-hand column is the story as it's happening in the minds of the Narrator and players; it's what the imaginary viewer might see on television if he's watching the episode. The right-hand column shows the rolls, decisions, and dialogue around the gaming table as the story takes shape.

The Narrator, Felicia, is running a 24th-century series set on the war-torn frontier planet Regara V. Steve's character, Commander Lovek, is a Vulcan science officer on the nearby Federation starbase; Amy's character, Lieutenant O'Toole, is a Human tactical officer also detached for missions on Regara V. Sheila's Klingon mercenary R'kroh and Don's Ferengi merchant Venk, round out the Crew. The four have become *ad hoc* allies against the Romulan agents who are trying to incorporate Regara V into the Empire. They have traced an Orion smuggling ring back to a warehouse in one of Regara's spaceports, where the Crew is about to make a discovery....

## CHANGING AND ADDING RULES

No rules set, no matter how complicated, can perfectly model reality, especially *Star Trek* reality. The Coda System is designed to be robust enough to handle unusual situations, and both clear and flexible enough that a Narrator can make a "seat of the pants" judgment that will work nine times out of ten. However, even a rule that works well for most gamers might trip up or slow down a group with an unusual personal gaming style.

Fortunately, the only inviolable rule in a roleplaying game is this: Do whatever makes the game the most fun for you and your group. If that means changing the rules, change them! They're not written in stone. You bought the game and can do with it what you like, just like you can customize a computer that doesn't do everything you want it to.

For best effect, you should follow several guidelines when changing rules or adding new rules. First, think carefully about what you're doing. The written rules are designed and tested for game balance (to keep any one rule or game element from being significantly more effective in more situations than any other rule, on the average). Before making any changes or additions, consider carefully their effect on game balance. Second, be consistent. If you change a given rule to make it "more realistic," don't change other rules to make them "more cinematic."

Third, unless you're really confident with the rules, don't change them in the middle of the game (or let players argue about the rules in mid-game). That just disrupts things, and a hasty decision may have unintended consequences. Rules changes, and discussions about rules, work best when conducted before or after the actual game session.

### Ignoring the Dice

Perhaps the most common "rules change" is "fudging" (altering) die rolls to increase the drama and excitement of the game. Stopping a character's inspired, cinematic, well-thought-out actions just because the enemy got a lucky roll and shot him not only adds nothing to the game, it actively detracts from everyone's fun. Sometimes you need to ignore what the dice say and have events go as the rules of *Star Trek* drama say they should. Of course, if the players do stupid things and stick their characters' necks out, feel free

# EXAMPLE OF PLAY

The four figures slowly creep into the dark warehouse, looking around. Below the high, shadowed ceiling, storage drums and crates litter the ground.

Commander Lovek sniffs the air, attempting to identify the chemical reek in the murk.

A look of recognition slowly crosses his face; Lovek whispers, "I believe that smell comes from an engine coolant — but not a Federation one."

Lieutenant O'Toole shrugs in agreement, but can't add any more information.

Venk, true to his Ferengi nature, immediately begins looking around for things to acquire. He checks a crate, and finds it locked with a surprisingly sophisticated electronic security system.

After a few hesitant attempts to pick the lock, Venk turns to O'Toole, knowing her expertise in such systems. He hisses, "O'Toole, help me get this lock open!"

The two of them take turns working at the lock, trying keypad combinations and "defeat codes." Finally, with Venk's help, O'Toole figures out a way to beat the system; Federation tools and Ferengi talent have beaten the lock!

The lock bleeps and the crate opens; top-of-the-line Romulan heavy disruptor rifles lie inside, packed and racked with military precision.

Venk gazes on the weapons greedily, calculating values in a split second. "Military grade weapons," he murmurs, "completely untraceable." He almost purrs in delight.

But how to get all these weapons out of here?

Turning ingenuously to his companions, Venk says brightly: "I'll just confiscate these as evidence. Everybody help me."

**FELICIA:** Okay, the inside of the warehouse is dark; it's got an enormous high ceiling completely lost in shadow. Down on the floor, there's a bunch of storage drums and crates, and there's a chemical stink in the air.

**STEVE:** What kind of chemical?

**FELICIA:** Steve, roll against either Lovek's Chemistry, or, hmmm, any Engineering skills he has.

[STEVE ROLLS TWO DICE, AND ADDS HIS PHYSICAL SCIENCE (CHEMISTRY) SKILL; HE GETS A 17.]

**STEVE:** I got a 17.

**FELICIA:** That's good enough to know that it's a kind of engine coolant, but it's not used on Federation ships.

**AMY:** Is it used on Romulan ships?

**FELICIA:** Has Lieutenant O'Toole got any knowledge of Romulan engine systems?

**AMY:** I don't think so.

**DON:** What's in the crates? My character opens one of the crates.

**FELICIA:** The crates are locked with a surprisingly sophisticated electronic security system.

**DON:** Can I pick the lock?

**FELICIA:** Well, you can roll against the higher of your Systems Engineering or Systems Operation. A Security Systems specialization would be a real help.

**AMY:** I have that!

**DON (AS VENK):** "O'Toole, help me get this lock open!" (To Felicia) I have Systems Operation from flying my ship. Can I help Amy?

**FELICIA:** (quickly checking page 85 for the Combined Test rules) Don, you can roll at minus 5; if you succeed, you've helped, and Amy can add 2 to her roll.

[AMY AND DON BOTH ROLL AND ADD THEIR RELEVANT SKILLS; BETWEEN AMY'S RESULT AND DON'S BONUS, THEY TOTAL 21.]

**DON:** Plus two for me makes 21!

**FELICIA:** That puts you over the top; the crate bleeps and opens. It's holding top-of-the-line Romulan heavy disruptor rifles.

**DON:** I'll use my Appraise skill to see what they're worth.

**FELICIA:** You don't even have to roll; it's a Routine test to know that these babies will bring a lot of latinum anywhere in the sector. They're military grade and completely untraceable.

**DON (AS VENK):** "I'll just confiscate these as evidence. Everybody help me."

# EXAMPLE OF PLAY

Lovek considers, but rejects, using his tricorder to scan the area. He knows that any monitor sensors will pick up his tricorder and home in on his party. Coming to a decision, he speaks softly, but firmly: "We have insufficient time. I suggest leaving now and reporting what we've found to Starfleet."

Venk's reaction is predictable: "Starfleet? They won't even pay the shipping cost for these weapons!"

R'kroh, growing impatient, growls out "Bah! Cowardly Vulcans!" and draws his disruptor.

R'kroh aims at the biggest crate in the room, which stands against the left wall.

And fires!

The lock's anti-tampering trigger (which O'Toole's skill had allowed her and Venk to bypass on the previous crate) detonates, and the crate self-destructs in a big, orange fireball that takes out a large part of the back wall. The Ferengi shrieks, "Aaah! You blundering ignoramus, you've destroyed my precious weapons!"

As the smoke clears, a large Romulan ground tracking station is revealed through the hole in the wall. Ten Romulan soldiers look back into the warehouse, in confusion and growing anger.

"The odds seem to have shifted against us," Lovek murmurs.

R'kroh responds angrily: "The odds are never against a true Klingon warrior!" Drawing his bat'leth, the Klingon charges toward the Romulans, howling a war cry.

Venk, greed and self-protection working together, grabs one of the heavy Romulan disruptor rifles from the open crate at his feet. O'Toole begins showering the room with covering phaser fire, hollering "Wait, you Klingon bonehead!"

The bright red phaser beams ripple and glance harmlessly off the station's shields. But in the gloom above the Crew's heads, the air wavers — suddenly a cloaked Romulan assault shuttlecraft appears, hovering inside the warehouse!

The four look up, in dawning recognition of their plight.

[COMMERCIAL BREAK]

**STEVE:** This is taking too long — I use my tricorder to analyze the rest of the crates.

**FELICIA:** You can do that, but anyone monitoring the area can detect your tricorder and home in on you.

**STEVE (TO FELICIA):** Er, never mind, then. (As Lovek) "We have insufficient time. I suggest leaving now and reporting what we've found to Starfleet."

**DON (AS VENK):** "Starfleet? They won't even pay the shipping cost for these weapons!"

**SHEILA (AS R'KROH):** "Bah! Cowardly Vulcans!" (To Felicia) R'kroh shoots the lock off the biggest crate.

**FELICIA:** Uhhh . . . okay. The biggest crate is standing against the left wall.

**STEVE:** Wait! Are you sure you want to do that?

**SHEILA:** Sure! I know there's something going on here, and I want to bring it out into the open now, rather than letting the bad guys have more time to plan.

**DON:** Sounds good to me, and besides, Venk wants to get more of these weapons.

**SHEILA:** Okay, I'm shooting now. [Rolls dice, adds skill level.] And I got a 22! Good-bye, lock!

**FELICIA:** And good-bye, crate! The lock had an anti-tampering trigger, and it self-destructs in a big, orange fireball that takes out a large part of the back wall, too.

**DON (AS VENK):** "Aaah! You blundering ignoramus, you've destroyed my precious weapons!"

**FELICIA:** As the smoke clears, you can see a large chamber full of monitor screens and equipment — manned by a squad of ten Romulan soldiers!

**STEVE (AS LOVEK):** "The odds seem to have shifted against us."

**SHEILA (AS R'KROH):** "The odds are never against a true Klingon warrior! Raaarrrgghh!" (To Felicia) R'kroh draws his bat'leth and charges the Romulans!

**DON:** I grab a disruptor rifle!

**AMY (AS O'TOOLE):** "Wait, you Klingon bonehead!" (To Felicia) I draw my phaser and start providing covering fire. Should I roll to hit?

**FELICIA:** Nope — your phaser beams hit what looks like a deflector shield! Suddenly, in the gloom above your heads, the air wavers — there was a Romulan assault shuttlecraft there, hovering under cloak!

[PANDEMONIUM ENSUES.]

to pile on the trouble, but don't squelch good play and enjoyable story development solely on the basis of unfortunate die rolls.

## Pacing

Pacing means keeping the story flowing by presenting scenes at the appropriate moment and playing them out at the proper speed. Pacing can suffer if the scene lasts too long or if it seems rushed and over-stuffed. Pacing can be hard to get right, and it differs for every gaming group. With the correct pacing, scenes keep their dramatic "punch," and can work together to deliver a satisfying story.

Sometimes, through no fault of their own, the players can slow down a story's pacing. They may want to discuss and debate things far past the point of usefulness. Every player wants to have some input in the discussion and feel important, so the group ends up spending hours planning a simple raid, arguing about the meaning of clues or the solution to a mystery, or simply figuring out what to do next. Or they might go off on a seemingly irrelevant tangent you couldn't possibly predict. For example, you may expect the Crew to get into an argument with a band of renegade Klingons and, in the process, pick up a verbal clue from them. But a couple of players may decide that the local Ferengi shopkeeper is *really* the person who knows what's going on. Instead of scrapping with the Klingons, they devote all their energy and game time to ferreting out the Ferengi's secrets.

There's no way to prevent this sort of thing—the truest rule in any roleplaying game is that the players almost never do exactly what you expect or want. Instead, you simply have to be ready for it and prepared to deal with it. (It usually requires a little experience as Narrator to develop these instincts and skills, but you'll be surprised at how quickly you pick them up.) The best way to correct a pacing problem is with an in-game solution. For example, rather than telling the players flat out to stop investigating the Ferengi, let them find the information they want quickly—information which proves the Ferengi isn't involved. If necessary, you may need to prod the players a little bit: "Whoops! Those rowdy Klingons have busted into the Ferengi's shop!" Alternatively, of course, you can decide retroactively that the Ferengi does have the information they need. If it doesn't contradict the story you've already revealed, you can change it in your notes and move on, and let the players feel glad that they "saw through that sneaky Ferengi."

The flip side of this problem is pacing that's too fast. Sometimes, in a hurry to get to some other part of the episode, players miss (or Narrators gloss over) crucial details that help set up later scenes. If players keep asking questions about details you've already gone over, or seem to miss important points, you may be going too fast for them. Do something to slow yourself down—toss in a brief, unplanned roleplaying encounter, get something to drink, take a break. Remain aware of this potential issue and you can nip it in the bud if it occurs.

Whether to speed things up or slow them down, you can shift the pacing by switching scene order around. Rather than go directly to a fight, you can encourage a little inter-player roleplaying or character development with a scene in the turbolift or on the alien street. You can even add another clue scene, or a simple emotional intensifier (like a crisis report from Engineering, or some vista of planetary turmoil), to tense up the drama while slackening the actual plot speed. On the other hand, to speed up the pacing, following Raymond Chandler's old advice—"When in doubt, have two men with guns burst through the door"—will get everyone's attention. (Maybe by taking too long to make their next move, the Crew have let their enemies find *them*!) Depending on the circumstances, you might be able to just switch your already-planned scene order rather than add a new element; swap in the romantic moment from Act Two early, or delay it to Act Three depending on the game's feel. You'll find yourself doing this on the fly as you gain confidence and experience, and as you get to know the habits and preferences of your own individual player group.

## Improvisation

No matter how much you plan, no matter how many notes you make, you can't always anticipate what the players will do or the questions they'll ask. Sometimes you're going to have to "wing it" and improvise story elements on the fly. (Some talented and confident Narrators do little or no preparation for games; they improvise *everything* based on their players' actions. It's easier than it sounds, with good players, but it takes practice.)

Generally speaking, you have to learn improvisation by experience; there's no way to practice it. But there are ways to make it easier on yourself. You can prepare a few resources to improve your improvisation. For example, if the Crew sidetracks and gets involved in an unplanned story with a free trader, instead of stopping to create a character sheet for that extra, use one from an earlier adventure (or from *Chapter 14*), slightly re-tooled. You can also take other published characters, ships, stations, and the like, file off the serial numbers, change their appearance slightly, and use them as "new" settings and encounters. Keep a list of names for new Supporting Cast members, so that you can tell the players who that free trader is right away and make it look like you planned this all along.

Most importantly, let your players do as much of the work for you as possible. If they steer the story outside the confines of your plans and notes, they must have something in mind. Don't worry about dragging them back into "your" story—never become so attached to your vision of what the episode should be that you're not willing to change it when an equally good (or better) idea comes along. Listen to the players' conversations with each other and adopt their ideas as your own. "In fact, you're absolutely right—the Klingons *are* hiding in the storage dome. They're shooting at you; roll for initiative!"

If necessary, complicate matters! Create a quick subplot, or bring a new guest star onto center stage, to distract the players while you try to keep things rolling or correct whatever problems have arisen. Give the Crew something to do that doesn't interfere with the main story *too* much (a romantic subplot, a quick fight with some thugs) and buy yourself a little time to plan.

## Props

Environmental effects such as lighting and music, or toys, handouts, and other physical objects can help you and your players get into the game by creating an atmosphere more conducive to roleplaying. For many groups, they significantly benefit the series.

### Lighting

Varying the nature and intensity of the light in the gaming area helps you create certain moods. When the PCs are on their ship, keep the lights bright. If they enter a cave, turn the lights down (or maybe off, providing the players with flashlights instead). To enhance a somber or frightening mood, dim the lights, or maybe replace electric lights with candles. But in any event, make sure the players have enough light to make notes on their character sheets.

### Music

Appropriate music, played in the background, affects players' moods almost subliminally. Soundtracks from the *Star Trek* movies often work perfectly for this purpose. If you have a CD player available, prepare in advance so that you can cue up certain tracks for specific scenes: Thunderous, dramatic music for starship combat or chase scenes; quieter, more evocative pieces for investigation or character interaction scenes. Similarly, you can obtain recorded special effects sounds, such as doors opening or transporters activating, and play them whenever the characters take appropriate actions.

### Models

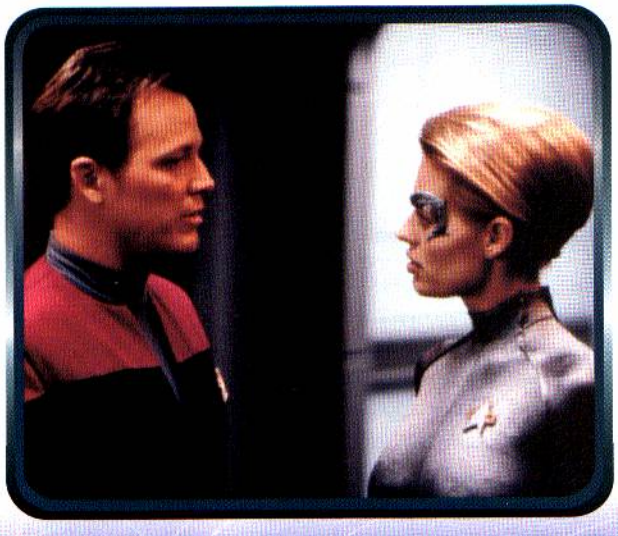
Obtain or make some common *Trek* objects, such as phasers or tricorders. Several different toy manufacturers make realistic-looking *Trek* toys, such as phasers that light up and make phaser sounds. Although it may seem a little silly at first, it can really enhance the "feel" of the game to actually wave a tricorder around and "scan" for hostile aliens in your living room. Similarly, toy starships can take the place of miniatures for your space combat scenes.

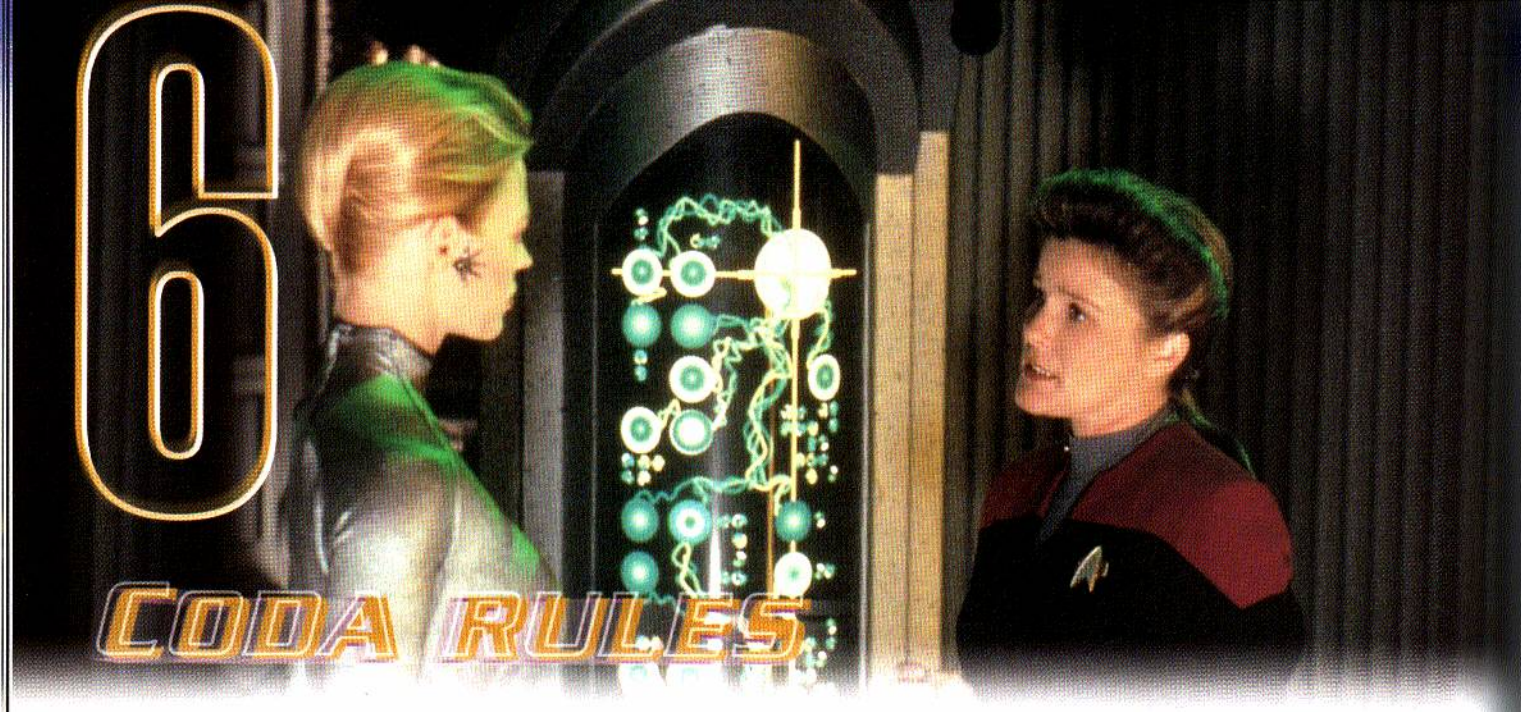
### Handouts

Using desktop publishing and word processing programs, or your own artistic talent, you can create "memoranda from Starfleet Command," "planetary briefing reports," "mission specifications," news reports from the galaxy at large, and other such documents. Rather than telling your players what they need to know for the game, let them read the briefing report and find out for themselves. (You can also save game time this way, since players don't have to make notes or ask you to repeat information—it's already written down for them.) You can even use handouts to foreshadow, by inserting clues about future episodes.

## Dramatic Synergy

None of the elements described above stands on its own; they're all part of a greater whole. They work together, reinforcing and enhancing each other: By showing the action, presenting enough crucial details to advance the scene and enough colorful ones to enhance it, you establish a feel of dramatic impact. You can use pacing, presentation, and props to keep the players interested and the episode running in the way you want, and fill in any gaps or exploit any opportunities with appropriate improvisation. Throughout, using the rules for maximum fun helps keep players and Narrators on the same page. Ultimately, this works in your favor, since the dramatic synergy lets you cover up or correct any mistakes. With a little practice and experience, you'll find that you and your friends can create *Star Trek* stories even more enjoyable than the ones you see on television—because you created them yourselves.





# 6 CODA RULES

When characters try to scan a planet for alien life forms, fix a burnt out flux capacitor in the warp coil, or stun a charging Targ with a phaser, the game rules dictate how you, the Narrator, determine the result of the attempted action. Specifically, the rules determine what type of test to make, how many dice to roll, and how to interpret the test result.

The following chapter sets forth the entire rules system for resolving character actions, beginning with the structuring of game time and character actions, followed by standard dice tests and test variations, and ending with combat resolution, injury, and healing. Rules for handling starship combat appear in *Chapter 7: Starship Operations*. But the material in this section covers everything you need to know in order to resolve the gamut of actions and situations that universally apply to your *Star Trek* game episodes.

## TIME

Time plays an important role in most *Star Trek* episodes. The game mechanism for reckoning time determines how long a starship must travel to reach a distant planet in a far-off galaxy; it also affects whether a character can deactivate the auto-destruct sequence before a starship explodes.

The passage of time breaks down into five abstract intervals: action rounds, scenes, episodes, series, and interludes. Each interval measures time in different increments, with shorter intervals expressing sequences of events that take only a few moments and longer intervals describing events that span many days or even weeks of narrative time.

- **Action Round:** Action rounds (also called rounds) are the smallest increment of time in the *Star Trek Roleplaying Game*. An action round represents about 6 seconds—the amount of time needed to dodge a disruptor bolt, draw a phaser, take aim, and return fire. Much of the drama in a *Star Trek* episode revolves around action sequences, so whenever your characters are performing fast-paced actions one after another, the story moves in sequential action rounds. Use action rounds when running combat sequences or when time is of the essence during any type of test. During game play, an action round defines the exact number of actions an individual can perform, depending on the character's "action allowance." See "Actions," page 75, for more information about action rounds and character allowances.

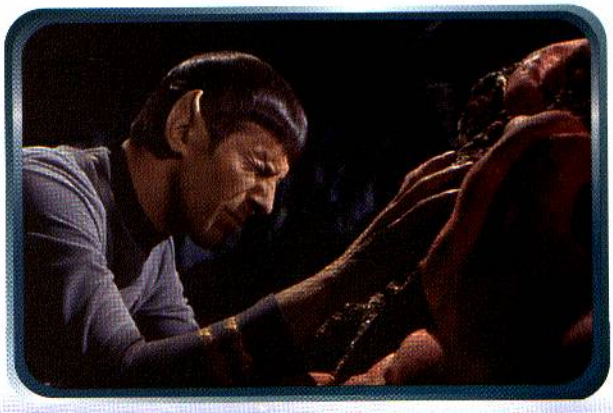
- **Scene:** Scenes can last from several minutes to an hour or more, depending on the setting and circumstances engaging the characters. A typical scene might involve flying a shuttlecraft down to a planet or negotiating a truce with representatives of an alien civilization. Some scenes last a long time, while the characters investigate their surroundings, test hypotheses, and struggle to complete their objective. Other scenes may present unexpected challenges, which the characters can deal with very quickly. As a result, scene length varies, but all scenes

share one common element—they present a certain goal or serve a particular purpose in the overarching story line. Once that purpose has been served, the action moves on to the next scene in the episode. A scene involving a combat or a series of critical dice tests is also called an "encounter." See *Chapter 4: Episode Building* for more information.

- **Episode:** Typical episodes include a dozen or more scenes in addition to narrative interludes where time quickly passes between important scenes. Like scenes, episodes are driven by story events. A sample episode might begin when the character's starship enters orbit around a colony planet, and end several weeks later after the characters have made contact with the colonists and discovered a cure to the epidemic threatening their survival. See *Chapter 4: Episode Building* for more information.

- **Series:** Series span two or more episodes and represent a series of connected adventures. A typical series might include a starship journey to a distant planet, several exploratory missions on-planet to cover important points of interest, and a dramatic space combat wherein the villains attempt to prevent the characters from leaving with their newfound knowledge. See *Chapter 2: Establishing the Series* for more information.

- **Interlude:** Interludes represent time elapsed "off camera" and cover events that happen beyond the first-hand experience of the characters. Generally, the Narrator inserts interludes between scenes and episodes to gloss over what has occurred between pivotal scenes and to convey a sense of how much time has elapsed since the last dramatic event. Important information and events can be construed through interludes, but only when such information or events occur automatically, without depending on specific character choices and mandatory dice tests. Scenes and action rounds exist to handle these types of narration. See *Chapter 3: Running the Series* for more information.



### ACTION TIME VS. NARRATIVE TIME

**During a Star Trek RPG game, you and your players together establish the pace at which events transpire. At first, set the pace by describing events that have already transpired and presenting the current circumstances to which your players can respond. Depending on what the characters do, you may handle each action one by one, calling for dice tests where necessary to determine the result of independent actions. Or, you may simply jump forward in time to describe the eventual outcome of the characters' actions. These two different modes of handling the story action call for distinct methods of handling action in game time: namely, breaking events down into 'action time' or maintaining more fluid pacing in 'narrative time' respectively.**

**Action rounds are useful for determining whether one character can initiate an action before another, as well as for determining whether someone can finish a task before another event begins. Although action time moves swiftly round after round, it takes longer to play through a short period of an episode using action time because you must describe what transpires during every 5 second round. Action rounds represent the default manner for handling combat scenarios, vehicle chase scenes and other fast-paced action sequences.**

**In contrast, narrative time advances the story line much more rapidly by enabling you to jump ahead to important events and gloss over the intervening "down time." Narrative time is the default method for recounting most events that occur in a scene or episode, as well as for resolving game tests made to perform extended actions lasting minutes, hours or days (such as repairing a malfunctioning impulse drive).**

## ACTIONS

In the *Star Trek RPG*, characters accomplish things by attempting and performing actions. An action represents a singular feat such as running down a corridor, performing a Vulcan nerve pinch, or requesting information from the ship's computer. Many of the actions a character attempts can be assumed to be automatically successful; in other words, they do not require any type of dice test to determine success. Walking, conversation, picking up an object—characters can automatically do these sorts of things in most circumstances without worrying about failing in their attempt.

Other actions require tests. Traversing a narrow ledge, explaining a scientific theory in an alien language, lifting a fallen bulkhead to unpin an injured companion—these actions often prove challenging to the average character, and require specific dice tests to determine success or failure. Moreover, these feats rep-

### CHARACTER ACTIONS

**A character can perform 2 actions per round. This limit is referred to as the character's "action allowance," or "allowance" for short. Certain professional abilities and traits may increase this allowance, enabling a character to perform additional actions each round. For example, a soldier with the Lightning Strike professional ability gains the benefit of one additional attack action with his favored weapon per round. As a result, the soldier may perform 3 combat actions (2+1 for professional ability) per round, provided at least one of them is an attack action using his favored weapon.**

resent actions that prevent the character from performing other activities at the same time. While a Starfleet officer can explore a strange environment and communicate through his combadge simultaneously, he might not have sufficient focus to issue commands in an alien language while trying to deactivate an overloading phaser.

In fact, many of the efforts *Star Trek* characters attempt translate better into a series of sequential actions, such as drawing, aiming and firing a phaser. While seeming a fluid motion on-screen, these three acts represent separate actions in the *ST:RPG*. In order to handle such feats in the game, you'll need to break them down into manageable actions, which occur one after another in sequential action rounds. Determining what a character can and cannot do in a round, then deciding what the character will do is what makes the *ST:RPG* so fun and challenging to play.

The rest of this section presents an assortment of actions that *ST:RPG* characters commonly perform during the game. These actions fall into one of several categories, including movement actions (running or diving), combat actions (aiming or firing), free actions (dropping an object or issuing a command), and full-round actions (searching for a concealed object or deciphering an alien glyph). Within each category, the action descriptions present the intended effects, the type of dice test required (if any), and the action cost of performing the deed.

## Movement Actions

During a round, a character may perform any of the movement actions listed on Table 6.1. Each movement option requires the character to spend all or a portion of his action allowance to achieve the desired effect.

## Combat Actions

During a round, a character may perform any of the combat actions listed on Table 6.2. Some actions a character may wish to perform during combat (such as administering first aid or repairing a weapon) are treated as full-round actions (see Full-Round Actions).

## Free Actions

During a round, a character may perform any of the free actions listed on Table 6.3. Free actions do not require any action expenditures and may be conducted simultaneously with other actions.

### TABLE: 6.1: MOVEMENT ACTIONS

| Action | Cost | Effect | Test |
|---|---|---|---|
| Crawl/Step | 1 | move 2 m | no test |
| Walk | 1 | move 6 m | no test |
| Jog | 1 | 12 m per round | no test |
| Run | 1 | move 18 m | Run (TN: 5+)* |
| Sprint | 1 | move 40 m | Run (TN: 10+)* |
| Swim | 1 | move 2 m | Swim (TN: 5+) |
| Jump | 1 | move 1 m V, 2 m H | Jump (TN: 5+)* |
| Climb | 1 | move 1 m V | Climb (TN: 5+)* |
| Drop Prone | 1 | become prone | no test |
| Stand Up | 1 | stand from prone | Agility (TN: 5+)* |

*A test is required only if the character is engaged in combat or if the character attempts to move farther than normally allowed by the action. If the moving character is involved in a combat situation, test TNs normally increase by +5.

## TABLE 6.2: COMBAT ACTIONS

| Action | Cost | Effect | Test |
|---|---|---|---|
| Aim | 1 | +1 or +3 to attack test | no test (see Table 6.15) |
| Dodge | 1 | dodge incoming attack | Quickness reaction test (TN: opposed) |
| Draw | 1 | draw weapon | no test |
| Armed Attack | 1 | attack with melee weapon | attack test (TN 10+) |
| Ranged Attack | 1 | attack with ranged weapon | attack test (TN: range) |
| Reload | 1 | change ammunition/setting | no test |
| Recover | 1 | pick up dropped weapon | no test |
| Unarmed Attack | 1 | punch, kick, grapple | attack test (TN 10+) |
| Parry | 1 | block incoming attack | attack test (TN: opposed) |

### Full-Round Actions

During a round, a character may perform a single full-round action instead of multiple single actions. Full-round actions include any number of deeds or feats you believe to be accomplishable within the span of 6 seconds, such as using a tricorder to scan for life-forms, or powering up a shuttlecraft for flight. Generally, you should treat most non-combat skill tests as full-round actions. Skill-based actions that require several full rounds to complete should be conducted as extended tests (see "Test Variations: Extended Tests," page 85).

### Performing Actions

Most characters can perform 2 actions per round without suffering penalties for trying to do too much. Full-round actions requiring the character's complete attention are the exception: each full-round action consumes all of a character's action allowance for the round, and no additional actions (or tests) are allowed. Otherwise, a character suffers an additional action penalty to any test incurred by actions made in excess of his allowance. The penalty equals -5 times the number of actions attempted in excess of the allowance.

For example, if a Starfleet officer with an allowance of 2 actions attempts to draw, aim and fire his phaser in a single round, the attack test for firing the phaser (3rd action) incurs a –5 dice roll penalty (-5 x 1, for the first action beyond his allowance). If the officer were to try to fire a second time in the same round, the second attack test would be at –10 to his roll (-5 x 2, for the second action beyond his allowance). Although the

## TABLE 6.3: FREE ACTIONS

| Action | Cost | Effect | Test |
|---|---|---|---|
| Target | 0 | acquire a new target in combat | no test* |
| Observe | 0 | notice something | Observation (TN: variable) |
| Command | 0 | issue a several word command | no test* |
| Drop Object | 0 | drop item/weapon to ground | no test* |
| Warn/Alert | 0 | shout warning/sound alert | no test* |
| Ride Mount | 0 | stay mounted, guide steed | no test* |

*Specific environmental factors such as obscuring haze, choking smoke, or loud din may warrant tests for specific actions.

## TABLE 6.4: FULL-ROUND ACTIONS

| Action | Cost | Effect | Test |
|---|---|---|---|
| Hide | F/R | hide in cover/shadows | Stealth (TN: variable) |
| Search | F/R | search 1m x 1m area | Search (TN: variable) |
| Computer Work | F/R | perform computer function | Computer (TN: variable) |
| Read Thoughts | F/R | perform Telepathy test | Telepathy (TN: variable) |
| Set Explosive | F/R | prepare explosive charge | Demolitions (TN: variable) |

### *Extended Full-round Actions*

| Action | Cost | Effect | Test |
|---|---|---|---|
| First Aid | F/R ext. | give first aid | First Aid (TN: variable) |
| Repair Weapon | F/R ext. | fix malfunction | Repair (TN: variable) |
| Deactivate Explosive | F/R ext. | disable detonation device | Demolitions (TN: variable) |
| Disarm Alarm | F/R ext. | disable trigger/terminate alarm | System Engineering (TN: variable) |

## TABLE 6.5: ADDITIONAL ACTIONS

| Action Allowance | 2–5 actions* |
|---|---|
| 1st Add'l Action | –5 |
| 2nd Add'l Action | –10 |
| 3rd Add'l Action | –15 |

* A character's action allowance = 2 (plus any from traits and professional abilities).

accumulation of test penalties makes succeeding at 3 additional actions virtually impossible (see table 6.5), the Narrator can forbid characters from attempting any more actions than twice their allowance per round.

Actions that don't require tests (such as movement actions) cannot be performed as additional actions during a round; in other words, if you want to take a step after aiming and firing a phaser, you must wait until the beginning of the next round, then take a step as one of your two actions. You could still aim and fire a phaser during this round, because firing the phaser—your first additional action—requires a test (made at an additional action penalty of –5).

# TESTS

In the *Star Trek Roleplaying Game*, the outcome of a character's actions depend on the result of tests. A standard test consists of rolling 2d6, adding the character's corresponding attribute modifier or skill level (and any other relevant modifiers), and comparing the final result to a target number (TN) determined by difficulty. The amount by which the test result exceeds or misses the target number determines the overall degree of success or failure of the test.

## Test Difficulty

Test difficulty establishes the severity of the challenge posed by whatever action the character is attempting. Climbing a ladder in an engineering bay represents an easier test than scaling a sheer cliff face without proper equipment, just as lifting a 10 kg toolbox is easier than prying a bar of latinum from a dead Ferengi's grasp.

### Target Numbers

When assessing the difficulty of a particular test, you need to consider what the character intends to do and assign a base target number (TN) to the test. Then, consider any factors that might increase or decrease the overall difficulty and modify the base TN accordingly. These may be refined after considering all other factors that significantly increase or decrease the difficulty in a particular situation or circumstance.

For example, performing actions in adverse lighting, inclement weather, or with insufficient equipment usually increases the base difficulty of a test. On the other hand, using high-tech equipment or performing an action under ideal conditions can significantly lower the difficulty of an otherwise challenging action.

Ultimately it is your duty to assess the difficulty of an attempted action and assign a corresponding target number to the test. Table 6.6 reveals average target numbers based upon general assessments of difficulty, but the attribute and skill descriptions presented in *Chapters 4* and *6* of the *Star Trek RPG Player's Guide* provide test-specific target numbers covering typical game scenarios.

### Test Modifiers

You derive the base target number from the nature of an intended action and its estimated difficulty, but many circumstances can influence a specific test. Complicating factors include a variety of environmental conditions (rain or poor lighting), cultural biases

## TABLE 6.6: UNIVERSAL TARGET NUMBERS

| Difficulty | Base TN |
|---|---|
| Simple | 5 |
| Routine | 10 |
| Challenging | 15 |
| Difficult | 20 |
| Virtually Impossible | 25 |

## TABLE 6.7: TEST MODIFIERS SUMMARY

| |
|---|
| **Physical Tests** |
| Attribute Tests: Agility, Perception, Strength,and Vitality |
| Reaction Tests: Stamina and Quickness |
| Skill Tests: Armed Combat skill group, Athletics, Conceal, Construct, Craft skill group, Demolitions, First Aid, Forgery, Gymnastics, Indoctrinate, Investigate, Observe, Ranged Combat skill group, Repair, Sleight of Hand, Sport, Stealth, Survival, System Operation, and Unarmed Combat skill group |
| **Social Tests** |
| Attribute Tests: Presence |
| Reaction Tests: Savvy and Willpower |
| Skill Tests: Entertain skill group, Gaming, Impersonate, Influence, Inquire, Negotiate,and Persuade |
| **Academic Tests** |
| Attribute Tests: Intellect and Perception |
| Reaction Tests: n/a |
| Skill Tests: Appraise, Computer Use, Engineering skill group, Enterprise skill group, Knowledge skill group, Language skill group, Medicine, and Science skill group |
| **Psionic Tests** |
| Attribute Tests: Psi (see Psionic edge, ST: PG page 136) |
| Reaction Tests: Willpower |
| Skill Tests: Empathy, Mind Control, Mind Shield, and Telepathy |

## TABLE 6.8: PHYSICAL TEST MODIFIERS

| Condition | Test Modifier* |
|---|---|
| ***Visibility & Lighting*** | |
| Clear Visibility/ideal lighting | +0 TN |
| Dim lighting | +/–2 TN** |
| Darkness | +/–5 TN** |
| Dense smoke/fog | +/–5 TN** |
| Light rain | +/–1 TN** |
| Heavy rain | +/–3 TN** |
| ***Extreme Temperature*** | |
| Temperate | +0 TN |
| Uncomfortable heat/cold | +2 TN |
| Extreme heat/cold | +5 TN |
| ***Terrain*** | |
| Flat/unobstructed terrain | +0 TN |
| Uneven/lightly obstructed terrain | +/–3 TN** |
| Broken/heavily obstructed terrain | +/–5 to +/–10 TN** |
| Slick surface/uncertain footing | +3 TN |
| Slippery surface/poor footing | +7 TN |
| Frictionless surface/no footing | +12 TN |
| Low gravity/heavy gravity environment | +/–3 to +/–7 TN** |
| Zero gravity environment | +/– 7 TN** |
| Disadvantageous position | +3 to +9 TN |
| Advantageous position | –3 to –6 TN |
| ***Equipment Modifiers (for tests requiring equipment)*** | |
| Adequately equipped | +0 TN |
| Inadequately equipped/using inferior tools | +5 TN |
| Equipped with jury-rigged/makeshift tools | +10 TN |
| Totally unequipped | +15 TN |
| Character well equipped/using superior tools | –5 TN |
| Equipped with advanced/precision tools | –10 TN |
| Wearing an EVA suit | +2 TN |
| ***Off-hand penalty****** | +8 TN |

*Characters making opposed tests against characters suffering the same modifiers need not factor modifiers into the test except in cases where relative modifiers favor one of the opponents.

**+/– indicates that the modifier is relative. For example, a character trying to hide in broken ground gains a benefit from cover (–5 TN), whereas a guard searching broken ground for a sniper suffers a penalty (+5 TN).

***The off-hand penalty applies whenever a character relies on his nondominant hand to perform a physical action (such as making a repair or performing first aid).

(racial hatreds or moral intolerance), material considerations (unsuitable equipment or insufficient resources), and so on. For this reason, skill tests are grouped into one of four general categories—physical, social, academic, and psionic—according to the applicable modifiers.

Except in unusual circumstances, you should apply only a few modifiers to any given test. The test difficulty guidelines set forth in the *Star Trek Player's Guide* already account for a number of factors that combine to establish base TNs for various tests. Test modifiers should be applied conservatively, with only the most important modifiers included.

**Physical Tests:** Physical test modifiers interpret the complications that arise from abnormal physical, material, and environmental conditions. They apply to physical actions, such as Repair, Observe, and Quickness reaction tests. For example, searching in total darkness is much more difficult than searching in bright lighting. In these instances, both lighting conditions and environmental considerations apply as modifiers made to physical tests.

For a list of common physical modifiers and their suggested TN adjustments, see Table 6.8. If multiple modifiers apply, add them up and apply them to the base TN to set the final test TN. Though combat tests and their modifiers are handled in greater detail later in this chapter (see page 86), as physical actions they can be influenced by physical test modifiers subject to your interpretation of the action.

**Social Tests:** Social test modifiers represent an assortment of factors affecting a character's ability to interact with other persons on a social level. Presence attribute tests, Persuade skill tests and Willpower reaction tests are examples of tests that are subject to social modifiers.

By far, the most common social modifiers involve the disposition of the person the character attempts to influence. Friendly listeners are more likely to be persuaded by a plea for help than are the character's dire enemies.

### ROLEPLAYING SOCIAL SKILL TESTS

**When using social skills, don't let your players simply roll the dice and look for a result. Instead, roleplay the exchange, with the players speaking and acting as their characters would and you taking the roles of the supporting cast. Players who perform well should receive small bonuses (+1 to +3) to their dice rolls. Don't penalize players for poor roleplaying, unless they say or do something that completely ruins their attempt—like revealing a lie when fast-talking a guard.**

This interaction stance, as well other common social modifiers and their suggested TN adjustments, appear on Table 6.9. If multiple modifiers apply, add the sum to the base difficulty to set the final test TN for the exchange.

**Academic Tests:** Whereas the base TN of most academic tests depends on the obscurity of the information a character tries to remember, academic test modifiers arise from circumstances that complicate a character's ability to recall information, access data, or utilize knowledge. Intellect attribute tests, Knowledge group skill tests and Savvy reaction tests are examples of tests subject to academic modifiers.

For a list of common academic modifiers and their suggested TN adjustments, see Table 6.10. If multiple modifiers apply, the Narrator should add the sum to the base difficulty to set the final test TN.

**Psionic Tests:** Psionic test modifiers apply to psionic skill and attribute tests, such as Telepathy, Empathy, or Mind Shield. Whereas the base TN for such tests generally depends on the scope or magnitude of the intended action, modifiers can result from a variety of special circumstances.

### TABLE 6.9: SOCIAL TEST MODIFIERS

| Condition | Test Result |
|---|---|
| Environmental factors make communicating difficult | -3 to -9 |
| Character demonstrates evidence/sincerity | +3 to +9 |
| *Interaction Stance* | |
| Subject is loyal/devoted | +10 |
| Subject is friendly/pacifistic | +5 |
| Subject is indifferent | +0 |
| Subject is aggressive/unfriendly | -5 |
| Subject is hostile/violent | -10 |
| Subject speaks a different native language | -5 to -15 |

### TABLE 6.10: ACADEMIC TEST MODIFIERS

| Condition | Test Modifier |
|---|---|
| Character is situated in comfortable surroundings | +0 TN |
| *Memory Loss* | |
| Character suffers from mind-altering drug/toxin | –5 to –10 TN |
| Character suffers from selective amnesia | –3 to –9 TN |
| Character suffers from near total amnesia | –10 to –15 TN |
| *Distractions* | |
| Character is engaged in life-threatening situation | +5 to +10 TN |
| Character is engaged in by loud noise/talking | +3 to +6 TN |
| Character is affected by environmental factors | 1/2 physical modifier (see table 6.8) |

## Degrees of Success

Whereas target numbers interpret difficulty by considering all relevant factors involved in the test, degrees of success evaluate the outcome of a character's efforts by comparing his final test result to the test TN. Calculating the degree of success or failure for any test is simple: every increment of 5 rolled above or below the TN represents one degree of success or failure, respectively. See table 6.12 for more information.

Aside from qualifying a character's overall performance during a test, degrees of success and failure can also determine specific, variable effects of professional abilities, skills, and traits. For certain character abilities and skills, degree of success determines how long an effect lasts or quantifies how much of a bonus or penalty a character gets when performing subsequent actions.

## TABLE 6.11: PSIONIC TEST MODIFIERS

| Condition | Test Modifier* |
|---|---|
| *Environmental Interference* | |
| Psionics warping/dampening energy fields | +/−1 to +/− 6** |
| Dense matter between character and subject | +/−1 to +/− 3** |
| Multi-mind interference/emotional noise | +/−3 to +/− 6** |
| *Number of Minds Affected/Targeted* | |
| 2 minds | +/−1 |
| 3 to 4 minds | +/−2 |
| 5 to 8 minds | +/−4 |
| 9 to 16 minds | +/−6 |
| 17 to 32 minds | +/−8 |
| 33 to 64 minds | +/−10 |
| 65 to 128 minds | +/−12 |
| 129 to 256 minds | +/−14 |
| 257 to 512 minds | +/−16 |
| 513 to 1024 minds | +/−18 etc |
| *Distractions* | |
| Character is engaged in life-threatening situation | +5 to +10 |
| Character is surrounded by loud noise/talking | +3 to +6 |
| Subject beyond long range (per 50m increment) | +/−5** |
| *Species* | |
| Subject is of same species as character | +0 TN |
| Subject is of similar species (mentally) | +/− 3 to 6** |
| Subject is of radically different species (mentally) | +/− 15 to 15** |

| Range | Modifiers |
|---|---|
| Point Blank | +2 |
| Short | +0 |
| Medium | −2 |
| Long | −4 |
| Extreme | −2/movement |

*Characters making opposed tests against opponents experiencing the exact same modifiers need not factor them into the test, except in cases where relative modifiers favor one opponent over the other.

**+/− indicates that the modifier is relative. For example, sensing the emotions of two beings simultaneously incurs a penalty (+5 TN), whereas defending against intrusive efforts of a similar species telepath confers a benefit to willpower reaction tests (−5 TN).

## TABLE 6.12: DEGREE OF SUCCESS

| Test Result | Degree of Success/Failure | Time Mod. |
|---|---|---|
| 11+ below TN | Disastrous Failure—the attempt makes matters worse if possible | base time x 1.5 |
| 6-10 below TN | Complete Failure—the attempt fails and may prevent further attempts | base time |
| 1-5 below TN | Failure—the attempt fails, but the character may try again at a −2 test penalty | base time |
| equals the TN | Marginal Success—the character achieves the basic objective with only minor complications or setbacks | base time |
| 1-5 above TN | Complete Success—the character achieves his objectives with no setbacks whatsoever | 3/4 base time |
| 6-10 above TN | Superior Success— the character performs beyond expectations, possibly gaining an additional advantage such as a reduced test duration | 1/2 base time |
| 11+ above TN | Extraordinary Success—the character performs far beyond expectations, possibly gaining an additional advantage such as a positive initiative modifier in the next round or the ability to perform an additional action at half the normal cost | 1/4 base time |

## Test Types

There are two primary types of test—attribute tests and skill tests. While these tests share many common applications during play, they are conducted somewhat differently to simulate the difference between using raw natural ability such as intelligence versus extensive education and training in disciplines such as propulsion engineering or medical science.

### Attribute Tests

All characters possess six defining attributes: Strength (Str), Intellect (Int), Agility (Agl), Vitality (Vit), Perception (Prc), and Presence (Prs). Attribute levels measure a character's personal endowment in each of these areas. Attribute levels translate into fixed attribute modifiers (+1, +2, and so on). When making an attribute test, add this modifier to the dice result.

Characters use attributes to accomplish actions based exclusively on their innate abilities; in other words, characters make attribute tests when skill is not needed (or is not applicable) to succeed at a particular effort. Lifting a heavy object, balancing on a narrow ledge, or noticing an unusual burning smell are all examples of attribute tests (Strength, Agility, and Perception, respectively) any character can attempt.

### MAKING AN ATTRIBUTE TEST

**To make an attribute test, have the player roll 2d6 and add their character's corresponding attribute modifier (+0, +1, +2). If he rolls double sixes, the player may roll another d6 and add it to the total result. If this die scores another 6, roll another die and add it, repeating this process until the player rolls something other than a 6. To this number you add any special modifiers resulting from your character's professional abilities or Traits, the circumstances, and so forth.**

**For example, if a character tries to force open a damaged hatch (TN 12), he would make a Strength attribute test by rolling 2d6 and adding his Strength modifier and any other modifiers from special abilities. Compare the final, modified test result against the target number (TN) established by the test difficulty to determine the degree of success or failure.**

## Reaction Tests

Although characters generally make attribute tests when exercising their raw talents, many occasions require characters to rely on their natural gifts to resist mental or social influence such as intimidation or mind control, or to survive physical ordeals such as dodging attacks or resisting toxic radiation. These types of attribute tests are called 'reaction tests,' and are adjusted by a character's specific reaction modifier (see *Chapter 8* of the *Star Trek Player's Guide*, pages 145-6). There are four types of reaction test—Quickness, Savvy, Stamina, and Willpower—each corresponding to a secondary character attribute.

Reaction tests function as either standard or opposed attribute tests (see "Test Variants: Opposed Tests"), except that the character substitutes his reaction level for his attribute modifier when determining the final test result.

## Skill Tests

*Star Trek* characters demonstrate a wide range of skills. While characters share many common skills such as athletics or observation, characters also possess unique skills tied to their species, profession or individual pursuits. As with attributes, characters show different levels of achievement among their skills, measured by skill levels. Skill levels factor directly into skill tests much in the same manner that attribute modifiers affect attribute tests. When making a skill test, a character adds his full skill level to the dice roll (and any relevant modifiers) to determine the final test result.

Characters rely on skills to accomplish tasks requiring some amount of education, training or experience, such as operating a starship's communications system, repairing damaged equipment, or negotiating a fragile truce. Requiring experience and training, these types of activities also draw on personal attributes such as Intellect, Agility or Presence. For this reason every skill links to a key character attribute, which bestows a corresponding attribute modifier upon the final test result, just as it does in a raw attribute test.

## Skill Specialties

Skills define broad areas of expertise. In most cases, characters must indicate the specific aspect or field in which they possess the greatest knowledge or ability. These are called specialties, and represent

### TABLE 6.13 SAMPLE REACTION TESTS

| Reaction | Test Type | Reaction | TN/Opposing test |
|---|---|---|---|
| Dodge melee attack | opposed | Quickness | Armed Attack |
| Dodge projectile | opposed | Quickness | Ranged Attack |
| Avoid injury while falling | standard | Quickness | variable by height |
| Resist charm, flattery | opposed | Savvy | Influence |
| Resist rhetoric, propaganda | opposed | Savvy | Persuade |
| Detect lie or bluff | opposed | Savvy | Persuade |
| Withstand extreme temperature | standard | Stamina | variable by degree |
| Resist poison | standard | Stamina | variable by potency |
| Avoid disease | standard | Stamina | variable by potency |
| Ignore fatigue | standard | Stamina | variable by degree |
| Overcome fear | standard | Willpower | varies by degree |
| Resist intimidation, interrogation | opposed | Willpower | Influence, Inquire |
| Resist mind control | opposed | Willpower | Psionic skill |

## MAKING A SKILL TEST

**To make a skill test, a player rolls 2d6. If he rolls double sixes on the test dice he can roll an additional d6 and add it to the result. If this die scores another 6, he may roll another die and add it, repeating this process until he rolls something other than a 6. Add the character's skill level and key attribute modifier, as well as any other modifiers resulting from species abilities, professional abilities, skill affinities (see hereafter), and traits. The total of all dice and accumulated modifiers yields the final test result. Compare this to the target number (TN) of the skill test to determine the final degree of success or failure.**

entire areas of learning within the encompassing skill. For example, a character who knows Propulsion Engineering could choose as a specialty Impulse Drive or Warp Drive, indicating which form of propulsion he knows the most about.

Once a character acquires a skill, he may develop one or more areas of expertise as specialties, although the character may still draw on his general knowledge or training when called upon to make a related skill test. For this reason, whenever you require a character to make a skill test, you must also designate the specialty field that most influences the outcome of the test. If the character possesses this specialty, he gains a +2 bonus to his dice roll. If he doesn't have the particular specialty, he makes the test normally, reflecting his general competence in the appropriate specialty field.

### Skill Affinities

Occasionally a character possesses several skills that all seem applicable to the action the he wants to perform. In such cases you must choose the skill that best represents the described action for the purpose making a skill test; however, you can give an "affinity" bonus to the character because he possesses other skills that relate to the action. Generally an affinity bonus increases the test result by +1 per additional, related skill, much like the bonus gained for specialty.

A character must possess a skill at level 1 or higher in order to qualify for the affinity bonus. Never award affinity bonuses for having multiple specialties within the same skill; the relationship between skills and specialties already accounts for logical synergies that exist among specialties.

### Untrained Skill Use

While skills like Propulsion Engineering represent abilities characters can only acquire through extensive training and experience, others (such as Observe or Persuade) involve general aptitudes and abilities that anyone can try to exercise with some hope of success. When using such skills, characters may make a skill test even if their skill level is zero. This is called "using a skill untrained." *Chapter 6* of the *Star Trek Player's Guide* lists all of the skills characters may use untrained.

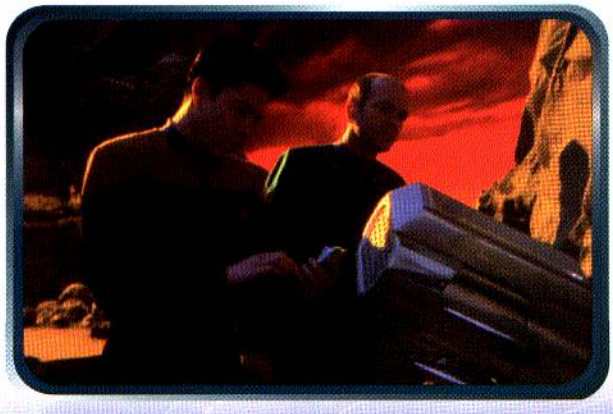
When making an untrained skill test conduct the test normally, adding 0 when applying the character's skill level. Attribute, trait, and special ability modifiers still apply, but apply a –2 test penalty to reflect the character's unfamiliarity, neglect of practice, or lack of direct experience. Untrained skills don't confer affinity bonuses, but characters may get affinity bonuses to untrained skill tests if they possess a related skill at level 1 or higher.

If a skill does not permit untrained usage but the character attempts to do something relating to this skill, you must determine whether the character can substitute another closely related skill or whether the action is impossible to perform without the required skill. If no other skills seem relevant, you might also consider an attribute test (typically using the attribute linked to the required skill) instead of disallowing the intended action outright. But in most circumstances, untrained characters automatically fail any test requiring a skill that does not permit untrained usage.

Another viable solution is to enable a character to spend one Courage point to perform the test untrained. This option works well for enabling characters to overcome hurdles you had not intended for them to meet. When using this method, it is important to remember that the Courage expenditure only permits the test once, and does not confer the normal +3 test bonus usually gained from Courage expenditure. But if a player wants to spend additional Courage points on the test to ensure success, he may do so following the normal rules for Courage expenditure.

### Impossible Tasks

Sometimes characters attempt to perform seemingly impossible actions. In such cases, you can allow the character to make an appropriate attribute or skill test but set the target number at 30 (nearly impossible TN 25 +5 TN) or higher. If the character has virtually no



chance of meeting such a high TN, you may wish to lower difficulty to make it barely possible (particularly when the character's success is essential for the episode to reach a satisfactory conclusion).

Alternatively, you can simply announce that an action is impossible unless the character expends one or more Courage to overcome the inherent difficulty. When using this method, you should set the TN at 30 and make the character perform the test, spending Courage as needed to increase the test result to a level of success.

### Repeat Attempts

The nature of some tests, such as dodging a punch, precludes characters from making repeated attempts (the character either succeeds or takes the punch). Other tests, such as trying to fix a malfunctioning tricorder, may be conducive to repeat attempts provided the character doesn't botch any test so badly as to ruin the potential for further endeavors. For example disastrous failure during a Computer Use (Invasion) test might mean an alarm has been set off, whereas a disastrous failure during a Repair test may result in a component of a machine becoming irreparably damaged, and so forth.

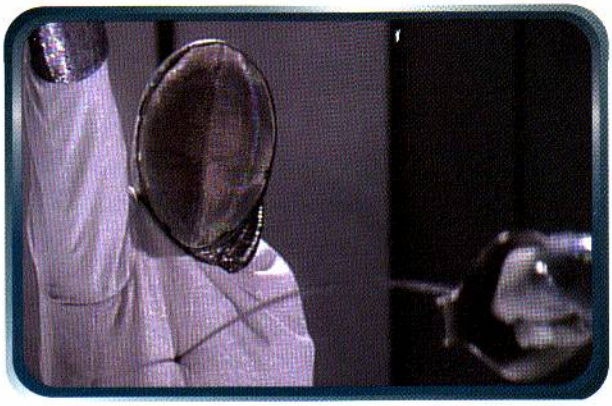
Although some narrative situations don't give characters sufficient time for multiple attempts, failed attempts can be retried under the right circumstances. As a general rule, characters can retry failed skill tests as extended tests (see "Extended Tests," page 85) until they either meet with success, score a disastrous failure (see "Degrees of Success") or eventually give up.

## Test Variants

Regardless of type, some tests warrant special consideration in order to account for extenuating circumstances surrounding the nature of the challenge. The following entries list a few of the most common test variants players will encounter.

### Opposed Tests

Whenever the success of a character's action depends on the performance of an opponent (such as in a foot race or wrestling match), you may decide the situation warrants an opposed test. Opposed tests differ from standard tests in that you do not set a TN for the test; instead, the participants each make the specified test and compare their final test results. Whichever character scores the higher result wins the test, using his opponent's test result to determine the overall degree of success. Equal test results indicate a tie. If the test



represents an ongoing contest (conducted as an extended test), additional tests can be made to resolve the deadlock.

For example, Jorrek and Kubara engage in an arm wrestling contest. The Narrator calls for Strength attribute tests. Jorrek gets a test result of 14, and Kubara gets a test result of 7. Jorrek wins the opposed test, and since his test result exceeds Kubara's by 7, he achieves a Superior Success and wins the contest. If Kubara had also rolled a 14, the two would have tied, and the contest would have continued to the next round when they could make another opposed test. The contest continues until one or the other beats his opponent's test result.

Characters can use opposed tests for many different situations (see the skill descriptions in *Chapter 6* of the *Star Trek Player's Guide*). For example, a Starfleet security officer could pit his Observe or Investigate against a smuggler's Conceal when searching for contraband; a spy could use his Willpower in a reaction test to resist a Romulan's attempt to brainwash him with Indoctrinate; and a computer hacker and a computer security specialist might employ their respective Computer Use skills when the hacker tries to penetrate the specialist's system.

In some situations, rather than have the opponents determine their test results simultaneously, you may have one of them make a test in advance, and then use

**TABLE 6.14: SAMPLE OPPOSED TESTS**

| Situation | Character Action/Test | Opponent's Action/Test |
|---|---|---|
| Acting in disguise | Impersonate | Observe (Spot) |
| Bargaining | Negotiation (Bargain) | Negotiation (Bargain) |
| Dodging fire | Quickness Reaction | Ranged Combat |
| Foot race | Strength | Strength |
| Gambling | Gaming | Gaming |
| Hiding | Stealth (Hide) | Observe (Spot) |
| Parry/block blow | Armed/Unarmed Combat | Armed/Unarmed Combat |
| Riddle game | Intellect | Intellect |
| Searching | Observe | Stealth (Hide) or Conceal |
| Swimming race | Athletics (Swim) | Athletics (Swim) |

the test result as the TN for the other character's test later in the episode. For example, when a smuggler hides contraband aboard his ship, you may require a Conceal test to determine how well hidden the goods are, noting the test result. Later, when a Starfleet security officer searches the ship, use the smuggler's Conceal test result as the TN for the officer's Investigate (Inspect) test. You decide what method to use based on the circumstances of the encounter.

### Extended Tests

Extended tests apply to complex and protracted actions. Servicing a damaged warp coil might be conducted as a single, standard Engineering or Repair test that takes a certain number of hours to complete. But dramatic circumstances might warrant conducting the operation as an extended test in order to account for different skills that come into play, complications that arise during the repair, or time deadlines requiring careful monitoring of the character's progress.

For example, you might choose to treat a lengthy repair job as a series of different skill tests to represent different stages of the operation. The first stage might involve a System Operation (Shields) test to successfully run diagnostic tests and determine the nature of the problem. The second stage might involve a Propulsion Engineering (Warp Drive) test to replace a worn component within the generator core, and the third stage might involve a Computer Use test to recalibrate the ship's computer and update the diagnostic files.

To conduct this sort of test, you might establish three separate skill tests with the second and third stages requiring a successful test in the preceding stage before the test can be initiated. In this type of scenario, the TNs of subsequent stages might depend on the degree of success of the action in the prior stage. Alternatively, you can lump all three tests into one extended test, using the following guidelines to determine the final outcome by testing only a single skill.

#### RETRYING A STANDARD TEST AS AN EXTENDED TEST

**Under the right conditions, a character can retry a failed action as an extended test, making a second attempt to invade a secure computer system, research a particular fact, or renegotiate an apparent impasse. Whenever a character tries anew, he essentially begins an extended test; and you should resolve the attempt using the extended test rules. The individual skill descriptions presented in *Chapter 6* of the *Star Trek Player's Guide* includes an entry that tells you whether failed skill tests can normally be retried as extended tests.**

### Resolving Extended Tests

To resolve an extended test, decide what attribute(s) and/or skill(s) play a role in the extended action and break the test into a number of discrete time intervals, such as minutes, hours, or days. Each time interval defines the "action time" needed to make one test and complete one stage of the extended operation. Next, set a TN for each test and add the sum of all TNs together to determine an aggregate TN for the extended test. As a player rolls each test sequentially, add incremental test results together. When the individual test total exceeds the extended test TN, the character has completed her designated objective.

When testing multiple attributes and/or skills, do not permit players to begin testing a new attribute/skill until they have surpassed the test TN for the current stage in the extended test. Individual stages within an extended test may be resolved as standard, combined, and/or opposed tests as circumstances dictate. In most extended tests, retrying failed attempts should be permitted because extended tests almost always pertain to actions that can be repeated until successful.

Count the number of individual tests it takes for the players to accumulate a final result in excess of the aggregate TN. Multiply their number of attempts (all test rolls and retries) by the established action time for the test (for example, 10 minute intervals). This determines how long it takes for the characters to complete the extended test in terms of elapsed game time. By conducting tests in this manner, it is possible for the characters to succeed very quickly by scoring higher results on fewer tests (thereby shortening the total test time). Alternately, it may take the characters much longer than expected if they roll poorly on individual tests and make numerous additional tests in order to meet the extended test TN.

Because extended tests translate a number of repeated tests into elapsed game time, they are especially useful for heightening the drama as characters race against the clock. Regardless of whether the characters are aware of a precise deadline, knowing they must complete an extended action quickly in order to avert impending disaster adds a great deal of fun and suspense to their extended test results.

### Combined Tests

Some challenges are so broad or encompassing that multiple characters may combine attributes or skills to confront the problem as a group. To account for this sort of teamwork, you can rule that a particular test (such as an Engineering test to get the warp drive on line) can be performed as a combined test. Combined tests work the same as standard attribute and skill tests with the following exceptions.

After you set a TN for a combined test, the participants must designate one character as the leader or coordinator of the test. Every participant but the leader makes the test at –5 TN to determine how effectively they contribute to the effort. A marginal success provides the leader a +1 test result bonus, a complete success +2, a superior success +3, and an extraordinary success +4. On the other hand, failure adds +0, complete failure imposes a –1 test penalty, and disastrous failure a –2 penalty. Add the bonuses and penalties together to obtain one combined modifier. Then apply this modifier to the leader's test roll to determine the outcome of the group's combined effort.

Not all tests are conducive to team efforts, especially if the group of characters isn't accustomed to working together. If the nature of a test permits team effort, but you have some doubt as to whether particular characters can perform well as a group, you may require the designated leader of the test to make an Administration, Persuade, or similar test first. Succeeding at this test enables the group to attempt the primary action as a combined test. Marginal success at the coordinating test might allow only a +1 teammate modifier as the group struggles to unify their efforts.

### Merging Test Variants

Depending on the circumstances, you can merge any of the aforementioned test variants to determine the outcome of the players' actions. Two teams of scientists competing to develop a new type of cloaking device, for example, might become involved in an opposed, extended combined test. Similarly, you might choose to conduct a footrace as just an extended, opposed test whereas a tug of war might represent a combined, opposed test. By merging test variants in this manner, you can simulate virtually any action involving any number of characters.

## COMBAT

Of all the action sequences typical to a *Star Trek* adventure, combat scenarios generally create the most dramatic tension because of the potential for physical injury and death. Although combat-related actions are generally resolved as standard skill and attribute tests, combat tests are somewhat more involved in terms of the number and type of test modifiers and character options available.

### Combat Basics

The combat system presented in this book describes a variety of actions and tests used to simulate combat scenarios in *Star Trek*. While this chapter covers the same information presented in the *Appendix* of the *Star Trek Player's Guide*, it presents numerous additional rules and refinements to give you and your players even more options.

#### Action Rounds

Whenever hostilities erupt into violence, you should immediately begin describing events in terms of action rounds (see page 74). All characters involved in the combat may take a number of actions equal to their action allowance each round. Although players may describe what their characters do in any amount of detail, it's your job to interpret the actions in terms of the rules options available to them.

#### Initiative

Initiative determines the order in which characters act during each round of a combat encounter. Initiative must be determined at the start of a combat scenario, immediately prior to the first combat round. You can use the initiative results to establish the action sequence for the entire combat.

To determine initiative, every active participant makes an "initiative test," which is essentially a Quickness reaction test subject to initiative modifiers. Characters act in order from highest to lowest initiative test results, keeping their initiative ranking throughout the entire combat.

#### Surprise

If a character is unaware of assailants or simply doesn't suspect violence, it is possible for one or more attackers to surprise the defenders and automatically win initiative. To determine if any characters are surprised, you can require each to make an Observe test (TN 10 plus any applicable modifiers). Characters who succeed at the test may make initiative checks, whereas characters failing the test automatically lose initiative and suffer the loss of one action during the upcoming round.

## TABLE 6.15: COMBAT TESTS

| Action | Action Cost | Test Type | Common Modifiers |
|---|---|---|---|
| Aim | 1 | none | +1/+3 |
| Armed Attack | 1 | Armed Combat | Close Combat |
| Charge | 2 | Armed/Unarmed | Close Combat |
| Delay | 0 | none | none |
| Dodge | 1 | Quickness reaction | Close/Ranged Combat |
| Parry/Block | 1 | Opposed | Close Combat |
| Ranged Attack | 1 | Ranged Combat | Ranged Combat |
| Unarmed Attack | 1 | Unarmed Combat | Close Combat |
| Free Action | 0 | see Table 6.3 | none |
| Full-round Action | see Table 6.4 for details; character must disengage from combat to perform | | |
| Movement | see Table 6.1 for options, costs, tests, and modifiers as applicable | | |

### Actions

When it is a character's turn to act, the player must describe what the character attempts to do. Typically characters perform one or more combat actions (see Table 6.15 for options), but they might instead disengage from combat to perform non-combat actions such as making repairs, administering first aid, hailing the ship, or anything else a player devises.

### Combat Actions

Table 6.15 presents some of the more common actions performed during combat encounters. Using these as a guide, you should determine the costs and test factors for any variations on these actions.

**Attacking:** To inflict damage with a weapon (including natural weapons such as fists and feet), a character performs an appropriate skill-based attack action (Armed, Unarmed or Ranged combat) and makes an attack test. An attack costs one action. If successful, an attack inflicts damage based on weapon or attack type (see "Inflicting Damage" for more information).

**Aim:** An aim action gives the attacker a +1 modifier to close combat and a +3 modifier to ranged combat attack test results.

**Charge:** Charging permits a character to use his strength, mass, and momentum to deliver a particularly forceful attack after running a short distance. If successful, the character multiplies the damage inflicted by 1.5 (round up) and forces the target to make a Strength attribute test (TN = charging character's Strength +2) to avoid being knocked prone. Charging gives the attacking character a +1 bonus his attack roll, but also confers a –3 penalty to any dodge or parry test results he makes during the same round. In addition, any attack made against the charging character receives a +1 bonus to hit.

To perform a charge, the character must be at least five meters, but no more than 12 meters, away from the target. The action cost equals 2 (this combines the cost of moving plus a single attack). Because the character is moving in a combat situation, he must make a successful movement test (see Table 6.1). A character cannot split the movement and the attack into subsequent rounds and still receive the benefits of a charge.

**Delay:** Instead of acting in order of initiative, a character may delay one or more of his actions until he sees what other combatants do. A character who has delayed one or more actions may interupt any character acting in order of initiative and act before him. However, if two or more characters all have delayed actions and then try to act simultaneously, they must make new Quickness reaction tests to determine who acts first. You cannot "carry over" delayed actions from one round to the next. Delayed actions not used by the end of the current round are lost. See "Dodge" and "Parry" for more information.

**Dodge:** In response to any close combat or ranged attack, a character may dodge in an attempt to avoid injury. Dodging costs one action, and the character must declare his dodge action prior to the attacker rolling his skill test. The attacker then makes the appropriate skill test. If successful, the attacker's modified test result becomes the target number for the character's dodge action, conducted as a Quickness reaction test. With a successful Quickness test, the character dodges out of the way and avoids all damage. If the attacker's attack test fails, no Quickness reaction test need be made; the character defers the roll until he is successfully hit within the same combat round. Declared dodges that remain unused—either because remaining attackers fail to successfully hit or no further attacks are made—are lost.

Once a dodge action has been declared, the action applies to all attack tests made in the current round. Thus, a character who declares a dodge, but does not make a Quickness reaction test (because the first attacker failed his test), still gains the benefit of the

declared dodge for attack tests made later in the round. If the dodge action is successful, this test result becomes the new Defense rating for the character for the rest of the round. Finally, the defender can use additional dodge actions in a single round, to improve his chances of being missed.

**Example:** Kor rolls a Ranged Combat test to shoot Lieutenant Ward. Ward's player declares a dodge action. Kor fails his attack test, rolling under Ward's Defense. Koloth makes a Ranged Combat test and successfully hits with an 11 test result. Ward's player now makes a Quickness reaction test for her previously declared dodge action, rolling a 12. She dodges out of the way. Ward's test result (12) becomes the TN to hit her when Kang attacks her later in the round.

A character may use delayed actions to perform a dodge action, and may dodge even if he has already used up his action allowance (but subtracts a cumulative –5 from his roll per additional action required). A character can declare a dodge action prior to his turn in response to an attack, though this counts toward his action allowance for the round. See "Actions" and "Action Allowance" for more information about action costs and performing actions in excess of a character's allowance.

**Parry/Block:** In close combat, a character may attempt to block an unarmed attack or parry an armed attack to avoid injury. Resolving a parry or block action works just as resolving a dodge action. Blocking or parrying costs 1 action and you must declare your action in response to the attacker rolling the skill test. The attacker then makes the appropriate skill test. If successful, the attacker's modified test result becomes the target number for either an Armed or Unarmed Combat test (parry or block respectively). With a successful Armed or Unarmed Combat test, the character thwarts the incoming attack and avoids all damage. Unlike dodge actions, however, parrying or blocking only applies to a single incoming attack.

**Non-Combat Actions:** If characters attempt non-combat actions in combat, conduct the tests normally, but pay special attention to the amount of time (measured in action rounds) needed to complete the intended action. A character disengaged from combat might be interrupted by combat participants depending on his proximity to the conflict. In such cases the Narrator must to determine whether injury, evasion, or any other type of distraction affects a non-combat action in progress, and if so, to what extent.

## Attack Tests

Attack tests are conducted as skill tests of the appropriate type (Armed Combat, Unarmed Combat, or Ranged Combat). See the skill descriptions in the *Star Trek Player's Guide* for more information about these skills.

### Armed Attack Test

When a character uses an Armed Combat skill to perform an attack with a weapon, he must make an Armed Combat skill test. The base difficulty of the attack test equals the target's Defense rating. Physical test modifiers and close combat test modifiers (see tables 6.8 and 6.16) may apply.

Scoring a marginal success or better indicates a successful attack. The attacker rolls the weapon's damage dice to determine the damage he inflicts; but if the attack test resulted in an extraordinary success, the attacker inflicts maximum damage for the weapon used (consider all dice rolled for damage to come up 6's). To avoid damage from a successful attack, the target may perform a dodge or parry/block action as an opposed test.

### Unarmed Attack Test

When a character uses his body (fists, elbows, feet) to make an unarmed attack, he must make an Unarmed Combat skill test. The base difficulty of the attack test equals the target's Defense rating. Physical test modifiers and close combat test modifiers (see tables 6.8 and 6.16) may apply.

Scoring a marginal success or better indicates a successful attack. The attacker rolls the weapon's damage dice to determine the damage he inflicts; but if the attack test resulted in an extraordinary success, the attacker inflicts maximum damage for the weapon used (consider all dice rolled for damage to come up

6's). To avoid damage from a successful attack, the target may perform a dodge or parry/block action as an opposed test.

### Ranged Attack Test

Like close combat attacks (armed and unarmed), ranged attack tests use the target's Defense rating as the base TN, but must also factor in range (the physical distance between the shooter and target) modifiers as well as any other applicable modifiers. The exact range increment and accompanying modifier depends on the physical distance and weapon type (see Table 6.18 for weapon range increments). In addition to range modifiers, other physical test modifiers and ranged combat test modifiers may apply (see tables 6.8 and 6.17, respectively).

Each ranged weapon is assigned five physical range increments: point blank, short, medium, long, and extended range. To determine the range modifier for a particular weapon to hit a target, determine the physical distance from shooter to target and consult the weapon's range increment to find whether the distance qualifies as point blank, short, medium, long or extended range. If the distance doesn't match one of the range increments exactly, use the next highest range increment.

For example, if a character attempts to fire a Type I phaser at a target 6 meters away, the range would be short. The range increments for a Type I phaser are 5/10/25/50/+10, so for this weapon, there's no real difference between firing at a target 6 or 10 meters away: short range covers everything from 5.1 meters to 10 meters distant.

Scoring a marginal success or better indicates a successful attack. The attacker rolls the weapon's damage dice to determine the damage he inflicts; but if the attack test resulted in an extraordinary success, the attacker inflicts maximum damage for the weapon used (consider all dice rolled for damage to come up 6's). To avoid damage from a successful attack, the target may perform a dodge action as an opposed test.

## TABLE 6.16: CLOSE COMBAT MODIFIERS

| Situation | TN modifier |
|---|---|
| Defender prone | –5 TN |
| Attacker in advantageous position | –1 to – 3 TN* |
| Defender in advantageous position | +1 to +3 TN* |
| Defender behind cover | See Table 6.21 |
| Off-hand penalty | +8 TN** |

*Narrator must determine exact modifier based on her assessment of the situation.

**The off-hand penalty applies whenever a character relies on his nondominant hand to perform a close combat action (such as swinging a club or blocking a punch).

### Inflicting Damage

Successful attacks inflict a certain amount of damage. The amount of damage varies by weapon or attack type. See Tables 6.18, 6.18A, and 6.19 for particulars.

A character's Strength modifier applies to the damage tests made for armed and unarmed (close combat) attacks, but not to ranged weapons or ranged combat attacks.

The degree of success a character achieves on an attack also modifies the damage he does. If he achieves an extraordinary success (the test result is 11 or more above the TN), the attack inflicts maximum damage to

## TABLE 6.17: RANGED COMBAT MODIFIERS

**Ranged Combat Modifiers**

| *Range Category* | *Test TN* |
|---|---|
| Point Blank | -2 |
| Short | 0 |
| Medium | +2 |
| Long | +4 |
| Extended | +2 TN/movement |

| *Situation* | *TN modifier* |
|---|---|
| Defender prone | +5 TN |
| Attacker in advantageous position | –1 to – 5 TN* |
| Defender in advantageous position | +1 to +5 TN* |
| Defender behind cover | See Table 6.21 |

| *Target's Size* | |
|---|---|
| 1/8 man-sized (.25 m height) | +9 TN |
| 1/4 man-sized (.5 m height) | +8 TN |
| 1/2 man-sized (1 m height) | +6 TN |
| Man-sized (approx. 2 m height) | +0 TN |
| 1.5 x man-sized (3 m height) | –4 TN |
| 2 x man-sized (4 m height) | –6 TN |
| 3 x man-sized (6 m height) | –8 TN |
| 4 x man-sized (8 m height) | –12 TN |

| *Target Motion* | |
|---|---|
| Moving 3 to 6 m per round (walk) | +2 TN |
| Moving 7–12 m per round (jog) | +4 TN |
| Moving 13–18 m per round (run) | +6 TN |
| Moving 19–40 m per round (sprint) | +9 TN |
| Moving 41–80 m per round | +12 TN |
| Moving 81–160 m per round | +15 TN |
| Moving 161+ m per round | +20 TN or more |
| Off-hand penalty | +8 TN** |

*Narrator determines exact modifier based on her assessment of the situation

**The off-hand penalty applies whenever your character relies on his nondominant hand to perform a ranged attack (such as firing a phaser).

## TABLE 6.18 STAR TREK WEAPONS

### Melee Weapons

| Weapon | Parry Mod. | Damage* |
|---|---|---|
| Ahn-woon | n/a | 1d3+grapple |
| Bat'leth | +2 | 3d6+2 |
| Club | −2 | 1d6+1 |
| D'k tahg | −2(+1) | 1d6+2 |
| Knife | −3 | 1d6+2 |
| Lirpa | +1 | 2d6+4 (blade)/2d6+2 (club) |
| Mace | −3 | 2d6 (2d6+2 if spiked) |
| Mek'leth | +1 | 2d6+3 |
| Staff | +1 | 1d6+1 |
| Stunrod | −2 | 1 + stun (power setting 1 to 3) |
| Sword | +0 | 2d6+3 |

* Add Strength modifier to Armed and Unarmed Combat damage rolls.

### Ranged Weapons: Energy Weapons

| Weapon | Range | Damage |
|---|---|---|
| **24th-century Phasers** | | |
| Phaser I | 5/10/25/50/+10 | varies by power setting* |
| Phaser II | 5/20/50/100/+20 | varies by power setting* |
| Phaser III rifle | 5/40/80/160/+40 | varies by power setting* |
| Phaser III-B rifle | 5/50/100/200/+50 | varies by power setting* |
| Phaser III-C rifle | 5/50/100/200/+50 | varies by power setting* |
| **23rd-century Phasers** | | |
| Phaser I | 5/10/20/30/+10 | varies by power setting* |
| Phaser II | 5/20/40/80/+20 | varies by power setting* |
| **22nd-century Lasers** | | |
| Laser Pistol | 5/10/20/40/+10 | 3d6+4 |
| Laser Rifle | 5/30/60/120/+30 | 4d6+5 |
| Heavy Laser Rifle | 5/40/80/160/+40 | 5d6+6 |

### Ranged Weapons: Projectile Weapons

| Weapon | Range | Damage |
|---|---|---|
| **19th-21st-century Projectile Weapons** | | |
| Pistol | 2/5/10/20/+5 | 2d6+4 |
| Rifle | 10/50/100/200/+50 | 3d6+4 |
| Shotgun | 3/15/45/90/+15 | 2d6+3 (3d6+3 at PB) |
| Assault rifle | 10/50/100/200/+50 | 4d6+2 |
| Submachine gun | 5/20/40/80/+20 | 2d6+4 |

### Ranged Weapons: Archaic Weapons

| Weapon | Range | Damage |
|---|---|---|
| Bow & arrow | 5/25/50/100/+25 | 2d6 |
| Crossbow | 5/20/50/100/+20 | 2d6+3 |
| Javelin/spear | 5/15/45/90/+15 | 2d6+5 |
| Kligat | 3/10/30/60/+10 | 1d6+3 |
| Throwing knife | 3/10/30/60/+10 | 1d6+1 |

* See Table 6.18A: Phaser and Disruptor Damage

the target. Don't roll damage; instead, simply calculate the maximum damage (12 on 2d6) (also add the Strength modifier for close combat attacks).

If a character scores an extraordinary success when using a weapon set to stun, kill, or disintegrate the target, the degree of success doesn't inflict additional damage, but does impose a +5 TN increase on the target's reaction test to avoid or resist the damage.

### Stun, Kill and Disintegration Effects

Note that certain weapons can stun and/or disintegrate targets with a successful attack. When set to accomplish these effects, the weapon does not inflict damage normally, but instead initiates a reaction test to determine the final outcome of the attack. Refer to Tables 6.18A and 6.19 for more information about these special types of weapon effects.

### Stun Effects

Characters can set many weapons in *Star Trek* (phasers, disruptors, stunrods, and the like) to deliver non-lethal stun effects. Generally, these types of weapons possess variable power settings that amplify the potency of the attack at the expense of increased power consumption.

When struck by such weapons, characters must make a Stamina reaction test at a TN based on the weapon's setting (see Table 6.19) to minimize the stun effects. A character failing the test suffers the full stun effect and is knocked unconscious for a number of rounds. A character who succeeds at the test shakes off the worst of the effects, and suffers action penalties similar to injury effects for the duration of the stun effect.

## Armor and Cover

Some characters wear armor or shielding devices to minimize the damage sustained from combat attacks and other sources of damage. Similarly, a character can hide behind cover, such as a metal bulkhead or stone pillar, to deflect damage from an attack. Armor and cover offer differing degrees of protection depending on the materials involved and the attack type (and/or weapon type) being deflected.

Each time an attack inflicts damage to a character, his or her armor or cover "absorbs" a number of points and reduces the amount that gets passed on as injury by the same amount. Cover can only absorb so much damage before attacks destroy it, leaving the character vulnerable to attack (unless there's more cover to hide behind!). See Table 6.20 for more information.

### TABLE 6.18A PHASER & DISRUPTOR EFFECTS

| Power | Setting | Charges | Damage | Notes |
|---|---|---|---|---|
| 1 | Light Stun | 1 | stun* | Stun a Human for 5 minutes |
| 2 | Medium Stun | 2 | stun* | Stun a Human for 15 minutes or a Klingon for 5 minutes |
| 3 | Heavy Stun | 3 | 1+stun* | Stun a Human for 1 hour or a Klingon for 15 minutes |
| 4 | Light Thermal | 5 | 1d6+3 | Cut a 1 m hole in 10 cm of wood in 3 minutes |
| 5 | Medium Thermal | 8 | 2d6+6 | Cut a 1 m hole in 10 cm of steel in 3 minutes |
| 6 | Heavy Thermal | 12 | 3d6+12 | Cut a 1 m hole in 10 cm of steel or rock in 30 seconds |
| 7 | Light Disrupt A | 15 | 5d6+18 | Kill a humanoid; cut a 1 m hole in a duranium bulkhead in 10 minutes |
| 8 | Light Disrupt B | 20 | 10d6+36 | Vaporize a humanoid |
| 9 | Light Disrupt C | 30 | Kill | Vaporize resilient alloys (beam may ricochet) |
| 10 | Medium Disrupt A | 40 | Kill | Vaporize any substance (energy rebound prior to vaporization common) |
| 11 | Medium Disrupt B | 50 | Kill | Explode 10 cubic meters of rock into rubble |
| 12 | Medium Disrupt C | 60 | Kill | Explode 50 cubic meters of rock into rubble |
| 13 | Heavy Disrupt A | 70 | Kill | Explode 100 cubic meters of rock into rubble |
| 14 | Heavy Disrupt B | 80 | Kill | Explode 160 cubic meters of rock into rubble |
| 15 | Heavy Disrupt C | 90 | Kill | Explode 400 cubic meters of rock into rubble |
| 16 | Heavy Disrupt D | 100 | Kill | Explode 600 cubic meters of rock into rubble |

* See "Stun Effects," below

### TABLE 6.19: STUN EFFECTS

| Setting and Power | Reaction TN | Duration | Effect (Failed/Successful*) |
|---|---|---|---|
| 1 Light Stun | 9 | 3d6x3 rounds | Unconscious/–5 |
| 2 Medium Stun | 12 | 2d6+3 minutes | Unconscious/–9 |
| 3 Heavy Stun | 15 | 1d6x10 minutes | Unconscious/–12 |

*The listed penalty applies to physical tests (including combat-related tests); for academic tests apply half the listed penalty.

## TABLE 6.20: ARMOR & COVER PROTECTION

| Armor Type | Damage Absorbed |
|---|---|
| Cardassian body armor | 5 (physical damage only) |
| Klingon body armor | 7 (physical damage only) |

| Cover Type | Damage Absorbed | Damage Sustainable |
|---|---|---|
| Thin wooden door | 6 (all types) | 5 |
| Wooden door | 8 (all types) | 10 |
| Thin metal door | 10 (all types) | 15 |
| Reinforced metal door; large rocks | 14 (all types) | 25 |
| Armored metal bulkhead | 20 (all types) | 40 |
| Heavily armored security door | 24 (all types) | 50 |

**Shooting Around Cover/Called Shots**

| *Degree of Cover* | *TN Modifier* |
|---|---|
| 100% (nothing exposed) | Impossible to shoot around (+12) |
| 75% (head, arm exposed) | +8 TN |
| 50% (some or all of upper body exposed) | +6 TN |
| 25% (all upper body, some lower body exposed) | +4 TN |
| 10–24% (most of body exposed) | +2 TN |

Of course, an attacker can try to shoot around cover by aiming specifically for the parts of the target's body that remain exposed (you can use the same modifiers for called shots to specific parts of the body, like the head or hand). See Table 6.20 for modifiers.

# INJURY AND HEALING

Whenever a character sustains damage, he may be injured or killed depending on the total amount of damage he has suffered. As characters take damage from attacks or other sources of injury (see "Other Sources of Injury," below), they progress from healthy to injured, then incapacitated to near death. The following sections describe how damage accumulates, how injuries affect characters, and how characters recover from injury through medicine and natural healing.

## TABLE 6.21: EFFECTS OF INJURY

| Wound Level | Injury Effects |
|---|---|
| Healthy | none |
| Dazed | Character performs tests* at –1 |
| Injured | Character performs tests* at –3 |
| Wounded | Character performs tests* at –5 |
| Incapacitated | Character performs tests* at –7 |
| Near Death | Character performs tests* at –9 |

* Injury penalties do not apply to Stamina reaction tests made to recover from injury. The severity of injury already factors into the TN of these reaction tests.

### Health

Every character has a Health rating equal to his Vitality attribute plus his Strength modifier. This number represents the amount of damage the character can sustain before progressing from one Wound Level to the next. For example, a person with Vitality 9 and Strength modifier +0 has a Health of 9. If he suffers nine points of damage, he drops from Healthy to Dazed; another nine points reduces him to Injured; and so on.

### Wound Level

As characters suffer damage, they progress through a number of Wound Levels describing their overall degree of injury. Starting with Healthy, the Wound Levels

include Dazed, Injured, Wounded, Incapacitated, and Near Death. Surpassing Near Death indicates a character has died from his sustained injuries.

Within each Wound Level, a character can withstand an amount of damage equal to his Health. Once a character has accumulated damage equal to this threshold, he begins accumulating damage in the next Wound Level and suffers action penalties as a result of greater injury (see Table 6.21 for injury effects). This process continues until either the damage ceases to accumulate and the character begins to heal or until the character dies from injuries, whichever comes first.

### Injury Effects

As characters sustain damage and drop from one Wound Level to the next, their injuries begin to impair their ability to perform actions. This impairment results in penalties that apply to all physical (and combat-related) tests, as well as most academic tests (see Tables 6.8 and 6.10, pages 79 and 80).

### Other Sources of Damage

Aside from combat, characters can suffer damage and injury from a variety of sources, such as fire, falling, poison, and radiation. *Chapter 13: Hazards* describes the methods for handling these types of hazards during play, including rules for reducing or avoiding damage from these sources.

## Healing

With medical attention and/or time, injuries heal as the body restores lost fluids and regenerates damaged tissue. The game rules reflect the body's ability to heal through two distinct sets of rules—natural healing and medical attention.

### Natural Healing

Injuries heal naturally over time, although first aid, medical science, and medical technology can speed the natural healing process dramatically. Without the benefit of medical attention or knowledge, characters must rely on their natural Vitality and Stamina to fight off infection and heal.

Natural healing requires substantial rest, decent nutrition, and a sanitary environment. Assuming a character sleeps at least six hours per day, maintains a sufficient diet, and keeps open wounds clean of infection, he recovers 1 wound point per day. In these conditions, characters can also make Stamina tests (see Table 6.22) at the end of every week to recover a number of additional wound points equal to their Vitality modifier.

If a character has received successful first aid, he may make a Stamina reaction test twice per week to recover a number of additional wound points equal to his Vitality modifier. Failed Stamina tests incur no ill consequences; the character just doesn't show remarkable progress in his healing.

If you determine that the character has not taken the proper precautions during a particular day, it is fair to suspend the recovery of wound points for the day. Weekly Stamina tests can also be denied on the same grounds.

**TABLE 6.22: NATURAL HEALING**

| Subject's Wound Level | Stamina TN |
|---|---|
| Dazed | 10 |
| Injured | 15 |
| Wounded | 20 |
| Incapacitated | 25 |
| Near Death | 30 |

### Recovering from Attribute Reductions

Some hazards, such as radiation and toxins, temporarily reduce attributes as they wreak havoc on the character's body. Although medical technologies can provide quicker remedies to these ailments, characters recover lost attribute points naturally at a rate of 1 point per day (unless otherwise specified). Recovering lost attribute points falls subject to the same conditions (rest, nutrition, and sanitation) as healing normal injuries, but characters may not ordinarily make Stamina tests to hasten attribute recovery.

### Recovering from Stun Effects

Stun effects wear off naturally without the need for medical attention of any kind. Once the duration of a stun effect expires, the character regains consciousness (if unconscious) and returns to full functionality: test penalties for being stunned cease to affect the character.

### Medical Attention

Medical attention enables characters to recover from damage even more rapidly. Advancements in 23rd and 24th century medical science permit medics and physicians to mend flesh and knit bone with miraculous results.

## TABLE 6.23: FIRST AID TEST

| Subject's Wound Level | First Aid TN |
|---|---|
| Stunned | 10 |
| Injured | 15 |
| Wounded | 20 |
| Incapacitated | 25 |
| Near Death | 30 |

### First Aid

A skilled character can make a First Aid test to stabilize an injured companion. The TN for the test depends on the subject's degree of injury—an Incapacitated character proves much harder to treat than one who is only Stunned (see Table 6.23).

With a successful First Aid test, the subject immediately recovers all damage sustained in his current Wound Level, effectively reducing his degree of injury by one level (although the character still suffers full wounds in the new level). For example, if a character with Health 7 sustained 18 points of accumulated damage (effectively giving him 4 points of damage in the Injured level), a successful First Aid test would alleviate the 4 points of damage in his Injured Wound Level. This leaves the character fully Stunned, a mere one wound point shy of falling back to Injured status.

Once the character has been stabilized through first aid, he can make Stamina tests to recover additional wound points twice per week as described under Natural Healing. If you think that a character's wounds could become infected, make another successful First Aid test to determine whether the character heals naturally on a given day or during a given week, or does not recover due to infection.

### Advanced Treatment

Whereas First Aid tests can be made to stabilize a character and hasten the process of healing naturally, some injuries require advanced medical treatment (Medicine tests), such as surgery, routine medication, and repeated therapy, to heal properly.

A character can make Medicine tests in addition to, or in lieu of, First Aid tests to hasten recovery. Medics and physicians with full medical training (and, of course, access to any necessary equipment) find it easier to treat injuries than do emergency technicians and medics who only practice first aid. The TNs for treating injuries of varying degrees reflect this fact—use the First Aid TNs, but lower them by one full category of difficulty (a doctor using Medicine only needs a test Result of 20 or more to heal an Incapacitated patient).

Upon making a successful Medicine test, the subject of the treatment immediately recovers a number of wound points equal to his Health, effectively reducing his degree of injury by one Wound Level. Thereafter, the character heals naturally and gains the benefit of two Stamina tests per week, just as if she had received successful first aid. Moreover, if the attending medic or physician keeps the patient under his direct supervision, the doctor may administer care on a daily basis. Under these circumstances, the doctor can perform one Medicine test each day to double the normal rate of natural healing: each successful test enables the patient to recuperate two wound points that day, twice the normal rate of recovery.

## MOVEMENT

Before you can explore the ancient alien ruins of Risa or see the vast White Sands on Tellar, you need to get there. Sometimes it's important to know how long it takes your character to get somewhere. The Narrator determines whether to measure movement for a particular scene and how precisely. If the characters simply wander through the streets of an alien city to "get a feel for the place," you probably won't need to track movement too carefully. If they're racing a group of Nausicaan thugs through a wasteland in an attempt to reach a remote starport before their pursuers, the Narrator will need to track each group's movement carefully.

There are three types of movement:

- **Tactical:** Tactical movement is measured in meters per action round and is always used for combat, other forms of conflict, and when characters are engaged or adjacent to other characters.

- **Casual:** Casual movement is measured in meters per minute and is used for completing tasks when every second isn't critical (for example, when negotiating a treaty or exploring an abandoned starship).

- **Travel:** Travel movement is used for long journeys or marches and is measured in kilometers per hour.

### Pace

Regardless of whether your Narrator is using tactical, casual, or travel movement, your character always moves at one of the following *paces*. Table 6.24 lists movement rates by pace and movement type.

**Walk:** A normal brisk walk (approximately 5 km/hour) requires a single movement action.

**Jog:** A jog (approximately 10 km/hour) normally requires two movement actions.

**Run:** A run (approximately 15 km/hour) normally constitutes a full-round action and may require a test if the character is engaged in combat.

**Sprint:** A sprint (approximately 25 km/hour) normally constitutes a full-round action and may require a test if the character is engaged in combat. Encumbered characters cannot sprint.

## TABLE 6.24: PACE

| Pace | Tactical | Casual | Travel |
|---|---|---|---|
| Walk | 6 m per round | 60 m per minute | 5 km per hour |
| Jog | 12 m per round | 120 m per minute | 10 km per hour |
| Run | 18 m per round | 180 m per minute | 15 km per hour |
| Sprint | 40 m per round | 400 m per minute | 25 km per hour |

*If using action time, the distance covered is per action spent. See "Movement Actions," page 76.

## TABLE 6.25: OBSTACLE

| Obstacle | Movement Penalty | Example |
|---|---|---|
| Uneven/moderately obstructed terrain | 3/4 normal pace | scrub-covered hillside; swampy ground |
| Broken/heavily obstructed terrain | 1/2 normal pace | dense forest or jungle; mud flats or marsh |
| Slick surface/uncertain footing | 1/2 normal pace | muddy or sandy ground; moderate slope |
| Slippery surface/poor footing | 1/4 normal pace | wet rock or oily surface; steep slope |
| Poor visibility | 1/2 normal pace | Dense fog or smoke |

### Obstacles

The pace rates listed on Table 6.24 assume characters move over flat, unobstructed surfaces, such as starship corridors, floors, roads, and so on. Numerous obstacles and obstructions hinder a character's movement. The Narrator decides what obstacles, if any, impede character movement.

If the characters use casual or travel movement to journey from one place to another or to conduct an extended search, Table 6.25 provides a list of penalties for obstructed movement over longer periods of time. These penalties are cumulative; a character moving through dense foliage (1/2 normal pace) in a hilly region (1/2 normal pace) would move at only 1/4 his normal pace.

### Movement and Fatigue

Certain types of forced or prolonged movement can fatigue or exhaust characters. The following guidelines apply for characters moving at the various paces.

## FATIGUE

Sustained activity leads to fatigue. Characters typically grow tired from sustained movement, prolonged activity (such as computer programming), and lost sleep.

Your character makes Stamina reaction tests to resist fatigue depending on the type of action in which he or she engages, as described on Table 6.26: Fatigue Rates. The difficulty for fatigue-related Stamina tests is TN 10.

**Level:** Refers to the level of activity in which your character is engaged. Manning a bridge station during a normal eight-hour shift is considered Relaxed, while climbing Mount Seleya is considered Demanding. Thus, climbing a mountain prompts fatigue-related Stamina tests more frequently than operating a duty station.

**Base Time:** The amount of time in which a character can engage in a particular level of activity before prompting the first Stamina reaction test.

**Interval:** Defines the amount of time your character can sustain activity before making an additional Stamina test. This test is made as soon as the time interval passes, with modifiers resulting from failed tests applying immediately.

**Extreme:** Actions requiring rigorous activity, such as combat, psionic use, and sprinting. Some physical skill tests are considered Extreme, such as Athletic tests made to run a foot race or Demolitions tests to defuse a bomb. All combat-related skills (Armed, Unarmed, and Ranged) are considered Extreme activities.

**Demanding:** Actions requiring rigorous, sustained activity or attention to detail, such as most sports, heavy manual labor, searching a house, and mountain climbing. Academic skills tests performed under pressure or used in a physical test, and many non-combat physical skills, are considered Demanding.

**Standard:** Actions requiring an average amount of activity, such as jogging, administering first aid, searching a room, and routine uses of most physical skills. Most social tests are considered Standard.

**Relaxed:** Actions requiring minimal physical activity, such as walking at an easy pace, performing research, and simple uses of most physical skills. Most academic tests are considered Relaxed.

Characters progress through six stages of fatigue, from Energetic to Collapse. Table 6.27: Fatigue Effects illustrates the fatigue levels and associated penalties. If

## TABLE 6.26: FATIGUE RATES

| Level | Base Time | Interval |
|---|---|---|
| Extreme | 10 minutes | 5 minutes |
| Demanding | 1 hour | 30 minutes |
| Standard | 2 hours | 1 hour |
| Relaxed | 4 hours | 2 hours |

a character fails a Stamina test to resist fatigue, he becomes "Winded" and suffers a penalty. If he fails another Stamina test, he becomes "Tired" and suffers additional penalties. If the character continues to push himself and fails his Stamina tests, he becomes more fatigued and the penalties increase accordingly. These penalties are cumulative with injury penalties. For example, a character who is both Injured (–2 to all tests) and Tired (–2 to all tests) suffers a cumulative –4 penalty. These penalties apply to future Stamina tests to resist fatigue. Should a character continue to push himself while Exhausted, he collapses if he fails another Stamina test.

EXAMPLE: Lieutenant Ward attempts to decipher ancient Debrune glyphs on an obelisk, which the Narrator considers to be a Computer Use test. After four hours of research, the Narrator calls for a Stamina test to resist fatigue and determines it to be a Relaxed activity. Ward's first Stamina test has a TN 10, which she fails with a test result of 7, and suffers –1 to all future tests. Ward continues the job, and after two more hours makes a second TN 10 Stamina test. This time the test is modified by –1, and she rolls an 11. She succeeds with a modified test result of 10. After another two hours of uninterrupted study, Lieutenant Ward attempts another test, and so on until she either rests or collapses.

A character can remain awake and active for a number of hours equal to (16 + Vitality modifier) without suffering from fatigue. Thus, a character with a +2 Vitality modifier can remain awake for 18 hours. Beyond this point, a character must make a Stamina test (TN 10 +1 per additional hour) every hour to avoid accumulating fatigue. Whenever the character fails a test he accumulates fatigue levels and will eventually reach the level of Collapse (see Table 6.27: Fatigue Effects for more information).

These conditions are cumulative. A character (+2 Vit mod.) remaining awake for 19 hours and then engaging in a Demanding physical test for 1 hour makes a total of three Stamina tests—the first for loss of sleep, the second to perform an hour-long Demanding test, the third for remaining awake for another hour. Should the character fail the first test, he suffers a –1 penalty to all tests. Failing the second test (for the Demanding activity), he drops to Tired (–2). Finally, failing his second test for remaining awake, he drops to Fatigued (–4).

A character must rest to recover a fatigue level, as described on Table 6.26: Fatigue Rates. These rates are cumulative. An exhausted character who rests for four hours becomes Fatigued. After another two hours of rest, he is only Tired. The Narrator defines what constitutes "rest;" sleep obviously counts, but in many cases simply sitting, relaxing, and engaging in no strenuous activities may suffice (particularly for lower fatigue levels). Less than restful circumstances may prevent recovery of fatigue levels altogether.

## TABLE 6.27: FATIGUE EFFECTS

| Fatigue Level | Penalty |
|---|---|
| Energetic (normal) | none |
| Winded | –1 to all tests |
| Tired | –2 to all tests |
| Fatigued | –4 to all tests |
| Exhausted | –8 to all tests |
| Collapse | character collapses from exhaustion; no tests possible |

### ENCUMBRANCE AND CARRYING CAPACITY

A character can normally carry his Strength x 5 in kilograms without suffering any penalties or hindrances. Thus, a character with Strength 6 could carry 30 kg as a normal load. A character can carry up to twice his normal load (Str x 6 to10 kg) as a heavy load, and up to three times his normal load (Str x 11 to 15 kg) as a very heavy load. Characters suffer penalties to their movement rates when carrying heavy or very heavy loads. Heavier loads also fatigue characters more easily. Consult Table 6.28 for specific fatigue modifiers. Both movement and fatigue modifiers are cumulative with other game modifiers, such as obstacle penalties or injury effects.

## TABLE 6.28: ENCUMBRANCE & MOVEMENT

| Load (in kg) | Movement Penalty | Fatigue Modifier |
|---|---|---|
| Normal (Str x 5) | N/A | N/A |
| Heavy (Str x 6–10) | 3/4 normal pace | Stamina test to resist fatigue made at +10 TN |
| Very Heavy (Str x 11–15) | 1/2 normal pace | Stamina test to resist fatigue made at +20 TN |

# COMBAT SUMMARY

## 1) Initiative: Who Acts?

**Initiative Test:** All active participants make a Quickness reaction test, and act in order from highest to lowest test result.

**Surprise:** Assailants can surprise opponents through careful planning or sudden action. To determine whether targets are surprised, make an Observe test (TN 10 + modifiers). With a failed test, automatically lose initiative (act last in the round), and lose one action (first round only).

**Rounds:** Combat takes place using action rounds, which represents 6 seconds of time.

## 2) Combat Actions: What Can You Do?

### Actions

Characters can perform two actions per round. See individual action tables for actual action costs.

**Movement Actions:** Actions required to move. See Table 6.1.

**Combat Actions:** Actions required to aim, attack, dodge, and so on. See Table 6.2

**Free Actions:** Actions that do not require action expenditures. See Table 6.3.

**Full-Round Actions:** Actions that require the full round to perform. See Table 6.4.

**Extended Full-Round Actions:** Actions that require several full rounds to perform. See Table 6.4.

**Multiple Actions:** Additional actions performed in the round beyond a character's action allowance incur a cumulative –5 penalty. See Table 6.5.

### Armed Attack Test

Make an armed attack test when attacking with a primitive hand weapon. Resolve using the appropriate Armed Combat skill. Base difficulty equals the target's Defense rating. Physical test modifiers apply.

### Ranged Attack Test

Make a ranged attack test when attacking with a ranged weapon. Resolve using the appropriate Ranged Combat skill. Base difficulty equals the target's Defense rating. Physical modifiers apply, especially those resulting from range.

### Unarmed Attack Test

Make an unarmed attack test when making physical attacks. Resolve using the appropriate Unarmed Combat skill. Base difficulty equals the target's Defense rating. Physical test modifiers apply.

### Dodge, Parry and Block Actions

Dodge, Parry and Block actions affect the chances of successfully hitting a target. Each of these actions must be declared by the defending character prior to the attack test being made. Attacker's attack test result, if equal to or greater than the target's Defense, becomes the TN for the appropriate skill test.

## 3) Damage

With a successful attack, the attacker inflicts an amount of damage on the defender. The damage caused by an attack equals the total rolled on the weapon's damage dice. Add the attacker's Str modifier to damage tests made for armed and unarmed attack tests. Degrees of Success modifies total damage caused:

### Stun, Kill, Disintegrate Effects

Certain weapons can cause stun or kill damage, such as phasers and disintegrators. Weapons that list "kill" under their damage instantly kill the target regardless of total wound points. When struck by weapons set to stun, the target makes a Stamina reaction test at a TN equal to the weapon's setting. A successful reaction test suffers action penalties for the duration of the stun effect. A failed test results in unconsciousness for a number of rounds. See Table 6.19.

### Wound Points and Levels

Characters have six wound levels: Healthy, Dazed, Injured, Wounded, Incapacitated, and Near Death. At each level, a character can sustain a number of points of damage equal to their Health.

As characters sustain damage, they drop from one wound level to the next, and suffer penalties as described on Table 6.21.

When a character loses all wound points in the Near Death category, they die.

# 7 STARSHIP OPERATIONS

Starships play a vital, some might say central, role in *Star Trek*, and players and Narrators alike will depend on their vessels regularly. Your Crew may use a ship as its base of operations, in which case they'll be depending on their ship each episode, sometimes in life and death situations. Narrators depend on starships to provide interesting encounters; often, the Crew's starship becomes like a separate character all its own. This chapter covers many aspects of starship operations—normal starship functions, unusual capabilities, system failure, repair, and combat capabilities.

## STARSHIP SYSTEMS

Although starships serve as a means of transportation, an instrument of policy, and a home-away-from-home for their crews, they are really just a collection of individual systems upon which the Crew relies to get them from place to place, protect them from the hazards of space, and defend against attack. A starship's systems include vital components such as life support and propulsion as well as secondary, though no less important, systems, such as transporters and optical data networks.

### Primary Systems

All starships have six different primary systems—Propulsion, Sensors, Operations, Life Support, Weapons, and Shields. These are the critical systems providing basic functionality to the ship. Ships also have secondary systems, ranging from communications to transporters, but these vary by class.

The following system descriptions cover both routine and inventive applications as shown in the various *Star Trek* series, such as recalibrating sensors to locate cloaked opponents, rerouting power to damaged systems, and locking down the computer core from intrusion.

#### Propulsion

One of the most important questions in a *Star Trek RPG* episode involves how long it takes a starship to get from point A to point B. Can the Crew arrive fast enough to save Narendra III from invasion? Will they make it to Deneb with critical medicines in time to halt a deadly plague? Often during a game session, your Crew will want to know how fast they can get to their destination, and the warp factor required. A starship's propulsion system establishes the speeds of which it is capable.

Each starship profile lists the ship class cruising, sustainable, and maximum speeds in terms of warp factor. Cruising speed refers to the ship's normal rate of speed. Sustainable speed tells the top speed a ship can move without overstressing its engines, and maximum speed lists the theoretical top speed at full engine power. For example, *Intrepid*-class starships typically cruise at warp 8, can sustain warp 9.6, and can go as fast as warp 9.975 (see the profile on page 149). Vessels used by various species are presented in *Chapter 9: Starships*, beginning on page 146.

Table 7.1: Travel Times At Warp allows you to translate a ship's rate of speed (measured in warp factors) into the time required to travel a certain distance. First locate the engine data on the appropriate starship profile to find a vessel's propulsion data. Next, determine the distance between the Crew's current position and their destination, and find the appropriate column on Table 7.1. Read down the column to the row for the desired warp factor. This is the travel time to reach the destination.

**Example:** The Crew needs to travel from Sol to Alpha Centauri for a diplomatic conference. Their starship, an *Intrepid*-class ship, typically cruises at warp 8, and can safely travel up to warp factor 9.6. The Narrator determines that Alpha Centauri lies 5 light-years from Sol, and locates that column on Table 7.1. Reading down the chart, she finds that the Crew can get there in 2 days at warp 8, and informs the players. They, however, want to get to Alpha Centauri as fast as possible without damaging their ship and decide to travel at warp 9.6 (for a total travel time of 23 hours).

You may prefer to firmly establish the relative distances between various systems and planets, and then determine travel times. This way, both you and your players can decide how fast the Crew must travel to get to their destination. Be sure to write down the distances you establish for your setting (eventually creating a record of all the distances in your series). Don't worry about whether or not the distances you set are "right;" if you want to place some planet you create 16 light-years from Earth, that's okay. It's your setting.

When establishing distances in your series, you can extrapolate from the times expressed on Table 7.1. For example, if you want a planet to be 25 light-years from the crew's current position, simply add the travel times from the 5 light-year and 20 light-year columns (so at warp factor 7, a 25 light year trip takes 14 days). If you establish that Bajor lies 15 light-years from Cardassia Prime, then multiply the travel time listed under the 5 light year column by 3 (9 days at warp 7).

By the 24th century, Starfleet imposed a new warp factor scale different from the one used during Captain Kirk's time. Under this new scale, warp 6, the standard cruising speed for Federation ships, equals approximately warp 7.3 under the old system, while warp 9.2 equals the old system's warp 11.8. Narrators running series set prior to the 24th century should use the scale described on Table 7.1 for simplicity's sake, though you should feel free to use whatever calculation suits you for *Enterprise* and original *Star Trek* series.

### Pushing the Engines

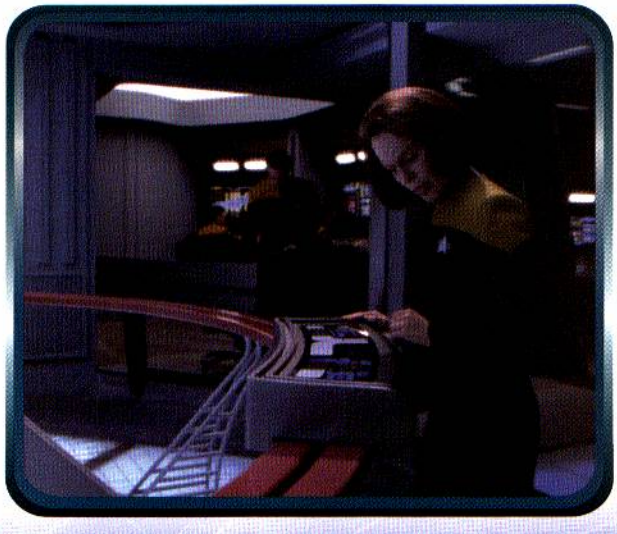
Each ship's warp drive possesses three levels of operation: cruising speed, sustainable speed, and maximum speed. Warp engines are designed to run constantly at cruising speed, requiring only routine maintenance. The sustainable speed defines the recommended maximum at which the engines can be safely run; engineers often get nervous if their ship runs continuously at its sustainable speed, since it means components tend to break down faster. By pushing the engines, an engineer attempts to operate the ship's engines at maximum speed—the theoretical maximum of a ship's warp engine. Ships can attempt maximum speed if the engineer makes a successful Propulsion Engineering test at TN 10+ the ship's maximum speed. Thus, a ship with a maximum speed of 8 requires a Propulsion Engineering test against a TN 18. With a success, the ship can attain maximum speed; otherwise some engine component cannot take the stress and malfunctions.

After a malfunction, the engineer must repair this damage before attempting another skill test to attain maximum speed. See "Diagnosis and Repair" page 109 , for more information. Once maximum speed has been achieved, a reliability check (TN 10+Speed) is required every hour spent at maximum speed (see page 137 for information on reliability checks). A failed reliability check means the system goes completely offline and must be diagnosed and repaired as though it had malfunctioned. Engineers who achieved a complete success or better on the initial Propulsion Engineering test can skip the diagnosis stage.

### Transferring Power

In addition to powering the ship's flight, the engines provide power to all the other systems on board. System functionality requires a constant supply of power from the engines. Unless damaged, engines provide enough power for all systems to operate normally. But by taking power from one system and shunting it to another, a skilled engineer can briefly lower the effectiveness of one system to boost the effectiveness of another.

An engineer can intentionally cause one block of damage to one system (see page 114 for information



## TABLE 7.1: TRAVEL TIMES AT WARP

| | Speed | kmh | # of times Speed/light | 400,000 km | 12 million km | 5 ly | 20 ly | 10,000 ly | 100,000 ly | 2,000,000 ly |
|---|---|---|---|---|---|---|---|---|---|---|
| | Examples | | | Earth to Moon | Across Sol System | To nearby star | Across one sector | Across UFP | Across Galaxy | To nearby Galaxy |
| § | Standard Orbit | 9600 | <0.00001 sublight | 42 hours | 142 years | 558,335 years | 2 million years | 1 billion years | 11.7 billion years | 223 billion |
| o | Full Impulse | 270 million | 0.25 sublight | 5.38 seconds | 44 hours | 20 years | 80 years | 40,000 years | 400,000 years | 8 million years |
| c | Warp Factor 1 | 1 billion | 1 | 1.34 seconds | 11 hours | 5 years | 20 years | 10,000 years | 100,000 years | 2 million years |
| | Warp factor 2 | 11 billion | 10 | 0.13 seconds | 1 hour | 6 months | 3 years | 992 years | 9921 years | 198,425 years |
| | Warp Factor 3 | 42 billion | 39 | 0.03 seconds | 17 minutes | 2 months | 1 year | 257 years | 2568 years | 51,360 years |
| | Warp Factor 4 | 109 billion | 102 | 0.01 seconds | 7 minute | 18 days | 2 months | 98 years | 984 years | 19,686 years |
| | Warp Factor 5 | 229 billion | 214 | 0.006291 seconds | 3 minutes | 9 days | 1 month | 47 years | 468 years | 9,357 years |
| Δ | Warp Factor 6 | 421 billion | 392 | 0.003426 seconds | 2 minutes | 5 days | 19 days | 25 years | 255 years | 5,096 years |
| | Warp Factor 7 | 703 billion | 656 | 0.002050 seconds | 1 minute | 3 days | 11 days | 15 years | 152 years | 3,048 years |
| | Warp Factor 8 | 1.10 trillion | 1,024 | 0.001313 seconds | 39 second | 2 days | 7 days | 10 years | 98 years | 1953 years |
| | Warp Factor 9 | 1.62 trillion | 1,516 | 0.000887 seconds | 26 seconds | 1 day | 5 days | 7 years | 66 years | 1319 years |
| Ω | Warp Factor 9.2 | 1.77 trillion | 1,649 | 0.000816 seconds | 24 seconds | 1 day | 4 days | 6 years | 61 years | 1213 years |
| | Warp Factor 9.6 | 2.05 trillion | 1,909 | 0.000704 seconds | 20 seconds | 23 hours | 4 days | 5 years | 52 years | 1048 years |
| | Warp Factor 9.9 | 3.27 trillion | 3,053 | 0.000440 seconds | 13 seconds | 14 hours | 2 days | 3 years | 33 years | 655 years |
| | Warp Factor 9.99 | 8.48 trillion | 7,912 | 0.000170 seconds | 5 seconds | 6 hours | 22 hours | 1 year | 13 years | 253 years |
| ≈ | Warp Factor 9.9999 | 214 trillion | 199,516 | 0.000007 seconds | 0.2 seconds | 13 minutes | 53 minutes | 18 days | 6 mos | 10 yrs |
| μ | Warp Factor 10 | <INFINITE> | <INFINITE> | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

NOTES

§ synchronous orbit around Class-M planet

o 1/4 light speed; normal maximum impulse speed

*c* equals speed of light

Δ normal cruising speed of UFP starships circa *TNG*

Ω normal maximum speed of UFP starships circa *TNG*

≈ subspace radio speed with booster relays

μ unattainable without transwarp

on system damage), effectively reducing its capabilities, to temporarily "upgrade" the performance of another system, causing it to operate as though it were one class better than it really is. For example, a Class 3 sensor system behaves as though it were a Class 4 sensor system, granting a +4 bonus to System Operations (Sensors) tests. A system already at the highest Class (E) does not benefit from transfer power. The reliability of an upgraded system does not change.

Make a Propulsion Engineering test against a TN 10+the target system's reliability modifier (see page 137) to transfer power. A Class C system with reliability of +4 would, therefore have a TN 14 (base 10 + the reliability modifier of +4). The power transfer lasts 10 minutes (15 minutes for a superior success and 20 minutes for an extraordinary success), then returns to its normal state. You can terminate a power tranfer at any time, as an action, with no test required.

The newly damaged system cannot be repaired while the upgraded system continues to benefit from the power transfer, though damage from other sources can be repaired. For example, a system suffering 1 block of damage from transferring power and 2 blocks of damage resulting from battle could have the latter damage repaired, but not the damage resulting from transferring power (at least not while power transfer remains in effect). Once the power transfer ceases, the engineer can attempt to repair the block of damage caused to the contributing system.

Each system can only benefit from this inventive application once. An engineer could not, for example, transfer power from life support to weapons, then from shields to weapons, thus upgrading weapons twice. Furthermore, a system benefiting from a power transfer cannot have its power transferred to a third system, preventing an engineer from transferring life support to weapons, thus upgrading them, then transferring power from his newly upgraded weapons to shields. Only energy weapons benefit from transferring power, not torpedoes. Upgrading the ship's shields affects only their protection rating, not their threshold (see "Shields," page 106).

## Sensors

A ship's sensors serve as its eyes and ears. The science officer depends on them for analyzing stellar phenomena, the tactical officer depends on them for tracking enemy ships, and the helmsman needs them to guide the ship. A ship's sensors comprise a wide array of sensing devices—parametric subspace field stress sensors, thermal imaging arrays, stellar graviton detectors, charged particle scanners—rather than a single, all-purpose device. Operators on board actually collect data derived from a variety of sensors to assemble a complete picture of their subject.

Sensors are capable of scanning an area to search for a particular substance or energy pattern, such as oxygen and kelbonite, or subspace fields and gravitons. The presence of life-forms can be ascertained by detecting biological readings, body heat, motion, or even the pollution levels in a planet's atmosphere.

Sensors detect what they were designed to detect. Sensors cannot distinguish specific configurations of elements and compounds; a ship's sensors could detect the presence of aluminum in a room, but not the presence of a filing cabinet. This can complicate matters when scanning for life-forms. Silicon-based beings would read as rock, not living rock (because the sensors detect the presence of the element), while gaseous creatures would be detected as their chemical composition. Finally, you may rule that certain phenomena cannot be detected at all without recalibrating the sensors, because the thing being searched for falls outside the sensor's parameters. Examples include antiprotons, selgninaem, and solanagen. And some elements block sensor sweeps entirely, such as kelbonite.

During an episode, players may frequently use their ship's sensors to uncover information pertaining to the adventure. Is there life on the planet they've just discovered? Where is the Cardassian ship they're following? What is the probe made out of? Similarly, you may call on your players to use sensors to further the plot along, such as alerting the crew of imminent danger.

Using the ship's sensors requires a System Operations (Sensors) skill test, though other skills relating to the type of sensor scan can grant affinity bonuses (see page 83). For example, scanning a planet for biological signs warrants a System Operations test, but a +1 affinity bonus could apply if the operator also possesses the Life Science (Biology) skill. Similarly, repairing the computer core aboard an alien probe requires a Systems Engineering skill test, but the engineer might benefit from an affinity with the Computer Use skill or even Language (alien) depending on the nature of the problem and the scope of repair. Unlike Tricorders, sensors do not provide any sort of equipment bonus to skill tests made while using the system.

## TABLE 7.2: SENSOR TEST MODIFIERS

| Scan for | TN Modifier |
|---|---|
| General information | TN 5 |
| (mass, diameter, spectral class, radiation, atmospheric content) | |
| Locate abundant specific elements; specific life-forms | TN 10 |
| (iron, granite, nitrogen, radiation) | |
| Uncommon specific elements | TN 15 |
| (uranium, dilithium, duranium, a specific Human among aliens) | |
| Rare or difficult to detect elements | TN 20 |
| (antiprotons, kelbonite, a specific Human among other Humans) | |
| Specific elements beyond sensor capability | TN 25 |
| (solanagen, silicon-based lifeforms) | |

* Sensors can be recalibrated to detect specific elements, reducing the TN (see "Recalibrate Sensors," below).

A Systems Operations (Sensors) skill test usually requires a full-round action, resolved with a standard test. The test difficulty depends on the the nature of the scan and type of information sought (see Table 7.2). Physical modifers (page 79) and ship hazards (pages 230-233) may apply. For example, scanning a planet to ascertain its mass, hydrosphere, density, gravity, and so on requires a skill test against a TN 5. Performing the same scan aboard a ship enveloped in a level 6 ion storm adds +4 TN for a total test TN of 9.

In circumstances calling for dramatic tension, or where the sensor sweep covers a very large area, you can conduct sensor tests as extended tests. For example, when time is of the essence, such as locating an individual Vulcan on a Romulan ship before it warps away, use the extended test rules. As a rule of thumb, you can conduct all sensor-related skill tests with an single or aggregate TN of 30 or higher as extended tests. Each test roll takes one full action, so you can determine the number of rounds it takes to complete the test by counting the number of rolls required to exceed the single or aggregate test TN. Scoring a disastrous failure on any single test means the operation fails and the character must start anew.

**Example:** The Crew must find a supply of refined ryetalyn to combat Rigelian fever on Denobula, but Orion rogues have stolen the medicine; the Crew must meticulously scan the planet's surface for the medicine before many Denobulans die. The Narrator decides the System Operations (Sensor) test should be conducted as an extended test, and sets the base target number at 20 for rare elements (see Table 7.2). The players believe the ryetalyn to be somewhere on the largest continent so they begin scanning it with ship sensors. The Narrator multiplies the base TN 20 by 8 (see Table 7.3) to find the final aggregate TN needed to complete the scan (TN 160). Players now start making tests and adding up the results, each test taking one full round. Once their aggregate result equals 160, they succeed.

### Analyzing Ship Status

In addition to determining the operational status of another starship, skilled sensor operators can precisely determine information about the ship and its systems. With a successful skill test, a player can obtain any information from the opposing vessel's starship profile (see *Chapter 9*). This is a standard skill test against a TN 15, with each test requiring a full-round action. Modifiers for range and interference apply. Each successful test provides one piece of information about the opposing ship's current status, including which systems are damaged and by how much, how close it is to making a system failure check, the type and range of its weapons systems, and so forth, which the player defines before rolling the dice. Essentially, analyzing ship status allows the player to ask one question about a nearby vessel, which the Narrator must answer upon making a successful test. For every degree of success above the target number, the Narrator should provide one additional piece of information about the vessel. Analyzing ship status requires focusing the sensors precisely on an opposing ship, increasing the TN for the player's next sensor skill test by +5 TN.

## TABLE 7.3: EXTENDED SENSOR TEST TN'S

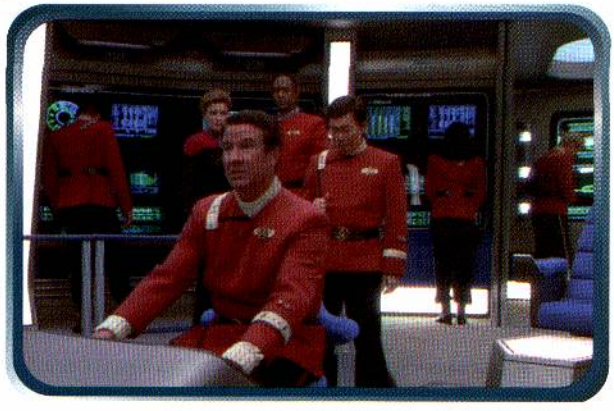
| Area | Aggregate TN |
|---|---|
| Planet | TN x 10 |
| Continent | TN x 8 |
| City | TN x 6 |
| City Block/large ship | TN x 4 |
| Building/small ship | TN x 2 |
| Room | TN |

### Recalibrating Sensors

When searching for phenomena normally invisible to the sensors—including cloaked ships—the sensor operator can optimize the sensors to detect the otherwise undetectable object at the cost of normal sensor functionality. By succeeding at a System Engineering (Sensors) test, the officer recalibrates the sensors, gaining a +5 bonus to sensor related skill tests for every degree of success (+5 for complete success, +10 for superior success, and so on). The action time for this test is 1d6 minutes. The target number to recalibrate sensors equals TN 15 (for elements beyond the sensor's normal capabilities, such as antiprotons) or the opposing ship's cloak rating (see page 138). A successful test means the recalibrated sensors can detect the object.

Unfortunately, because recalibrating the sensors adjusts them to focus specifically on a particular phe-

nomenon, all other sensor related skill tests increase their TN by the amount of the bonus resulting from recalibration. For example, recalibrated sensors that provide +10 to sensor skill tests increase the difficulty for other sensor tests by +10 TN. Against cloaked opponents, a successful test allows the Crew to use all tactical and command maneuvers (see page 116) while the opponent remains cloaked, but against uncloaked vessels tactical and command maneuvers have their TNs increased by the recalibration bonus. These effects last until the operator restores normal functionality to the sensors, a full-round action with no test required.



### Run Silent

In the vastness of space, ships are only detectable by analyzing their emissions—the warp signature and subspace distortion caused by their engines, the electromagnetic radiation emitted by their own sensors, their navigation beacon, and subspace radio traffic. As a ship moves through the Galaxy, enemy vessels can detect and analyze this output, thus determining the ship's class, course heading, and position. By running silent, a ship attempts to reduce its sensor signature by shutting down all but the most vital of systems—communications, active sensors, warp drive, weapons systems, even internal lights (leaving basic systems such as life support, navigational deflectors, and passive sensors operational). The ship then sits, dead in space and more difficult to detect. Ships that run silent cannot move, execute any maneuvers, utilize the shields, power up weapons, or analyze ship status (see previous page). A sensor operator can still make basic sensor tests as described on page 101, however. Opposing ships have a +15 TN to detect a ship running silent, in addition to any modifiers listed on Table 7.2.

Ships running silent may gain surprise on their opponents as described on page 112. Because the ship powers down most systems, however, if it fails to surprise the opponent or is detected through sensor scans, it is susceptible to enemy attack. If the opposing ship attacks, the two combatants engage in an opposed test, System Operations (Shields) against the enemy's attack skill test. If the enemy's attack test succeeds, the ship running silent could not raise shields in time (ignore shields for the first attack).

### Operations

Operation systems use a ship's computers to control and manage all the other systems onboard. Operation systems are often the most reliable, since all other systems depend on them to function. Characters can use their Computer Use skill to tweak a ship's operation systems. See the Computer Use skill description in the *Star Trek RPG Player's Guide* for information on basic computer operations.

### Access

Every system aboard a ship, from the turbolifts to the replicators, are linked together through the ship's computer core via the optical data network. Members of a ship's crew must have the proper authorization in order to access, modify, or restrict data and systems on board their vessel. This depends on the character's rank, as measured by the Promotion edge. The higher a character's rank, the more secure the system they can access. Thus, while an ensign could not normally gain access to the ship's life support systems, a vital ship's system, the ship's captain can access the functions of any system on board. This is especially important when modifying the way in which a system works, locking out unwanted operators, or encrypting files.

Table 7.4: Computer Access describes the necessary rank to access certain systems. Promotion level refers to the character's level in this edge. Characters with a Promotion level equal to or higher than the required rank can override a system's security on command with no test required, and can lock the system

**TABLE 7.4 COMPUTER ACCESS**

| Promotion | Rank | System | Base TN | Action Time |
|---|---|---|---|---|
| 0 | Ensign | Personal Files, Shared programs | 15 | Variable rounds |
| 1 | Lieutenant (j.g) | Simple functions (turbolift, door) | 15 | Variable minutes |
| 2 | Lieutenant | Single system (navigation, transporter) | 15 | Variable minutes |
| 3* | Lieutenant Commander | Vital system (life support) | 20 | Variable minutes |
| 4+** | Commander | Computer core | 25 | Variable hours |

* Or Command 1edge; a PC with Command 1 gains access to systems as though he were Promotion 3.

** Or Command 2 edge; a PC with Command 2 gains access to systems as though he were Promotion 4 or better.

against unwanted access. Characters of a lower rank who wish to modify or restrict access to a system must themselves circumvent the pre-programmed safeguards to prevent unwarranted access.

The target numbers appearing on Table 7.4 denote the difficulty of Computer Use (Invasion) skill tests made to thwart security subroutines; the action time column suggests the time it takes to override the system. When a character locks a system or data, he sets the TN for any Computer Use (Invasion) tests as listed on Table 7.4.

For example, any ensign can encrypt his or her personal files (logs, research, holodeck programs), because this function has no Promotion prerequisite. The same ensign, however, could not modify life support to flood all decks with neural gas because he is not authorized to do so (this requires Promotion 3). A lieutenant (Promotion 2) could lock his transporter station (a single system) to prevent unauthorized use; however, a lieutenant commander (Promotion 3) can automatically unlock the transporter with no test. Finally, a lieutenant attempting to flood all decks with neural gas does not have access to modify that system, and so must engage in a TN 20 Computer Use (Invasion) test to get past internal security.

Every starship's computer core is programmed with the names and ranks of all crewmembers on board, which controls authorization. A character must be a member of the Crew, or have been granted access to ship's systems as though they were a crewmember, in order to access ship's functions. These characters are considered to have Promotion 0 (and so can encrypt their personal files and nothing else). Even though a visiting Klingon holds the rank of Captain (Promotion 5), he could not access the *Enterprise's* computer core, or even simple functions like turbolift operation, because he is not a member of the crew. For that, an officer must instruct the computer to grant the Klingon captain access. To do this requires a successful TN 5 Computer Use or System Operation (Command) test. The character granting a new level of access must have the Promotion level required for the function to which he is granting access. Therefore, a lieutenant could grant a visiting Klingon access to a single system, but not the computer core. Finally, the character performing this skill test can grant an access level lower than his own (giving the Klingon authority over simple functions, for example, rather than level 2 clearance).

A crewmember can establish a higher degree of security for a system by adding further encryption. This requires an extended Computer (Programming) skill test against a TN equal to the base TN listed on Table 7.4. Every degree of success adds +5 TN to any (Invasion) tests, as per the following: Marginal success +5, complete success +10 TN, superior success +15 TN, extraordinary success +20TN. Fellow officers, including those of higher rank, must circumvent this additional level of security. In other words, a character with a higher Promotion level does not automatically override the new security level; they must make opposed Computer (Invasion) skill tests.

**Example:** Lieutenant Ward races down the companionway in advance of an Orion pirate boarding party. As she passes through a door, she decides to seal it to prevent the Orions from pursuing her, and add an additional level of encryption. The player attempts a TN 15 Computer (Programming) test, which the Narrator decides will take two minutes. The player rolls a 9, adds her Computer Use skill (+5), and gains a +1 affinity bonus from her Physical Science (Mathematics) skill, for a total of 15—a marginal success. The TN to get past the door is now TN 20. Commander Dern encounters the locked door and uses his security override code, which does not work (thanks to Lieutenant Ward). He must engage in a TN 20 Computer Use (Invasion) skill test to circumvent Ward's encryption.

### Decoding

There are only so many different ways a ship's systems can be configured, and all systems tend to follow certain design parameters. A skilled operations officer can board virtually any ship belonging to any species and, in a short while, understand how the ship functions by comprehending how the computer systems link everything together. By a making successful System Operation (Computers) test against TN 20, an officer can figure out how to use the alien system properly. In time-critical situations, you should conduct this as an extended test with a time interval measured in minutes (see page 85). If the officer fails, he's guessed wrong and he cannot operate the system. The character must make additional System Operation tests to actually operate the system after decoding it.

### Self Destruct

By using this terminal application of a ship's computer systems, the commander and her two highest-ranking officers can cause the warp and impulse engines to overload, completely destroying the ship. All three officers must know the proper codes to perform a self-destruct; the officers should at least possess the edges Command 1 and Promotion 3 to execute. No test

is required to scuttle the ship. On Starfleet ships prior to the 24th century, the crew has 60 seconds to abandon ship. Ships of later eras allow the highest-ranking officer to set the countdown.

### Life Support

Responsible for maintaining temperature, pressure, atmosphere, and gravity, the life support systems are the most critical onboard a ship, and are therefore usually the last to fail. On Starfleet vessels, life support systems are multiply redundant, making their failure nearly impossible, but on Cardassian and Klingon ships these systems can be vulnerable during starship battles.

Typical life support systems can maintain dozens of different environments onboard a ship. Most common work areas are set to the norm of the dominant species onboard—Earth normal (also known as Class-M) on most Federation ships. By simply programming life support with a particular species' preferences, however, a suitable habitat can usually be created onboard (most often in personnel areas of the ship). Gravity, atmosphere, pressure, and more can all be reprogrammed to suit a visiting dignitary or an able crewman.

### Disabling Gravity

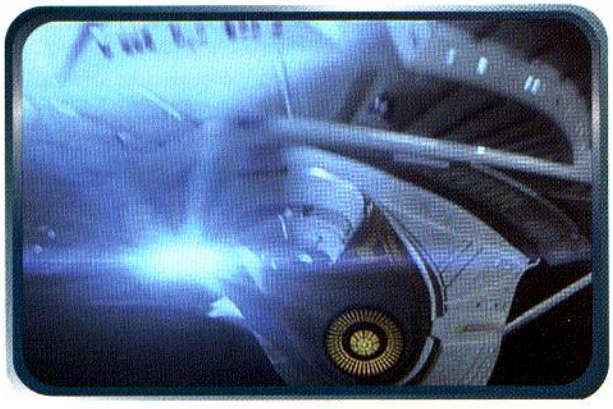
Because gravity aboard a starship is artificial, disabling the gravity generators can cause havoc among the crew. Doing so effectively disables most of a ship's crew without harming them (although they may suffer falling damage when the gravity is turned back on). As with other key life support functions, disabling the gravity requires an officer to bypass the system's security protocols. See "Access" on page 103. Characters operating in zero gravity suffer penalties (see page 79 for rules on zero gravity), unless equipped with magnetic boots.

### Flooding Decks

By manipulating the functions of the life support systems, a medical or science officer can flood areas of the ship with gas, in order to repel invaders or quell disturbances. The officer picks an area of the ship—from a single room to several decks—and chooses from either Anesthezine, Kayoline, Melorazine, or something similar, then pumps it through the ship's air ducts. In order to access this function requires disabling of the life support system's security locks. See "Access" on page 103 for information on bypassing system encryption. Once the character obtains access to life support, he must then make a successful System Operation (Medical) or (Life Support) skill test in order to make the necessary adjustments. Use the following target numbers: entire ship TN 5, several decks TN 10, deck TN 15, section TN 20, single room TN 25, . Everyone in the selected area must make a Stamina test against the TN listed for the agent on Table 10.2 of the *Star Trek RPG Player's Guide*.

### Monitoring Crew

The life support systems onboard a ship, when tied to the sensors, can carefully monitor the life signs of crewmembers as they go about their duties. The Romulans and Cardassians use this procedure as a security measure to ensure crew loyalty, while on Starfleet vessels this is used more benignly to track the crew's health. This enables a skilled medical officer to spend a full-round action to monitor a crewmember and see if he or she has taken damage, suffers from the effects of illness, or endures more unusual effects (such as alien possession). A successful System Operation skill test against TN 10 allows the medical officer to know with certainty the current status of any crewmember aboard the ship.



### Weapons

Weapon systems represent all of a ship's offensive capabilities. Generally broken down into beam weapons and missle weapons, each weapon system has its own penetration value, listed on Table 9.12: Beam & Missile Weapons in *Chapter 9: Starships*.

Starship combat is a special kind of starship operation, and is covered separately beginning on page 110. The following sections illustrate several inventive ways in which a Crew can use a starship's weapons systems.

### Disrupting Electrical Grid

By targeting a city's energy production facility or transmission grid, a ship's tactical officer can cause a total, city-wide blackout. The acting officer performs a sensor scan of the city, making a System Operation (Sensors) skill test (TN 10). An affinity bonus from System Engineering applies. Adjusting the ship's beam weapons to the proper harmonics requires an additional System Operation (Tactical) test against a TN 25. The engineer adds the weapon system's reliability modifier to his roll for this test (see page 123 for reliability modifiers). If this test fails, the ship's weapons fire, but for no effect. The tactical officer need not make a separate attack test to successfully knock out the city's power transmission.

### Planetary Stun

The starship's Crew attempts to stun the populace by modifying the ship's beam weapons to wide-angle stun. Making the necessary calibrations requires a System Operation (Tactical) skill test (TN 20). The engineer adds the weapon system's reliability modifier to his dice roll (see page 123 for system reliability modifiers). Failure indicates that the officer is unable to achieve the necessary calibrations (which the officer will realize prior to firing the weapons). The tactical officer need not make an additional attack test to successfully stun the everyone in the area. Performing this operation affects an area equal to roughly one city block. Everyone in the affected area must immediately make a Stamina reaction test (TN 15) or be stunned for 1d6x10 minutes.

### Varying Beam Frequency

By matching the modulation, frequency, and nutation of a deflector shield system, a starship crew can modify its weapons (both beam and torpedo) to penetrate an opponent's shields. First, the Crew of the attacking ship must determine the opponent's shield frequency, either through successfully obtaining the information from the opposing ship's computer (a Computer Use (Invasion) test), infiltrating the crew, or scanning the opposing ship. To determine an opposing ship's shield frequency requires an extended System Operation (Sensors) test with a total TN 50 and the interval measured in rounds. No test is required to adjust the weapons frequency. Second, the character makes the appropriate attack test (see "Starship Combat," page 110). With a success, the attacking ship's weapons ignore the opponent's shields entirely (treat as though attacking the hull, see page 114).

### Raising & Lowering Shields

A ship's shields are its first line of defense. All shields have three ratings: Protection, representing how difficult it is to score a hit on a ship; strength, representing the shield's current level of functionality; and threshold, representing the amount of damage the shields can safely absorb from a single attack. How these three aspects function is covered under "Attacking & Damage," page 114.

Raising and lowering shields requires one action and is computer controlled (so no skill test is needed).

### Extending Shields

By making a System Operation (Tactical) or (Shields) test, a player can extend the ship's shields beyond their normal coverage, and protect another ship or other object. The TN for this test is 10 + the size of the object. This operation affects the shield's threshold by –1 (see page 143 for more information on shield threshold values).

### Reinforcing Shields

It's possible to stop the gradual decline of shield strength during combat by reinforcing them. Apply one block of damage to any system (other than shields) before making the skill test (as described under "Transferring Power," page 99). By making a successful System Engineering test against a TN 10 + the amount of damage sustained by the shields, a player can restore lost shield strength. Add the shield's reliability modifier to the test in addition to skill and attribute modifiers. Degrees of success apply, with a marginal success restoring one point of strength, a complete success restoring two points, a superior success restoring three points, and an extraordinary success restoring four points. This test can only be made after the shields have lost strength. Reinforcing shields can be attempted any number of times, so long as the Crew is willing to damage their systems. Because attempting this means tampering with the flow of power to the shields, failing the test inflicts one block of damage to the shield systems.

**Example:** The *Resolute* has lost five points of shield strength in an attack. Lieutenant Ward attempts to reinforce the shields to get them back up to full strength. Her player applies one block of damage to the operations systems and makes a System Operation skill test. The TN equals 15 (10 + 5). Ward's player rolls 7 + 7 (skill mod) + 2 (Int mod) + 8 for a total of 24. Because she got a complete success, she restores 2 strength to the shields.

### Remodulating Shields

Deflector shields operate at certain energy frequencies to block damage from beam weapons and photon torpedoes. By matching the frequency of the deflector shields as described under "Varying Beam Frequency" (left-hand column), an opposing starship can bypass a target's shields. One of the only ways to stop this is to change the frequency at which the shields operate. To remodulate the shields requires an extended Systems Engineering (Tactical) test against TN 45. A successful test negates the effects of the opponent's weapon frequency change until the opposing ship varies frequencies again.

## Secondary Systems

Each ship has dozens of secondary systems, ranging from replicators (or food processors) to transporters. Many of these perform their normal functions routinely, while at the same time are useful to inventive or desperate engineers.

### Communications

The communications array on a ship enables the crew to communicate with other ships, space stations, *and anyone able to receive subspace or radio transmissions*. There is no test for normal communications.

### Jamming Communications

An opposing ship's communications can be jammed through the use of various countermeasures, preventing it from alerting others to its status. To jam an opponent's communications requires a successful opposed test between the jamming ship and the defending ship. The active (jamming) operator makes a System Operation test, which sets the base TN for the defending character. If the defending character succeeds at the test, the communication gets through normally and the jamming ceases. Additional tests are required to send messages if the jamming continues.

### Deflector Dish

Situated at the immediate front of most ships, the deflector dish, also known as the navigational deflector, emits waves of force that knock aside micrometeorites and other minute space debris that might otherwise damage the ship.

### Jamming Sensors

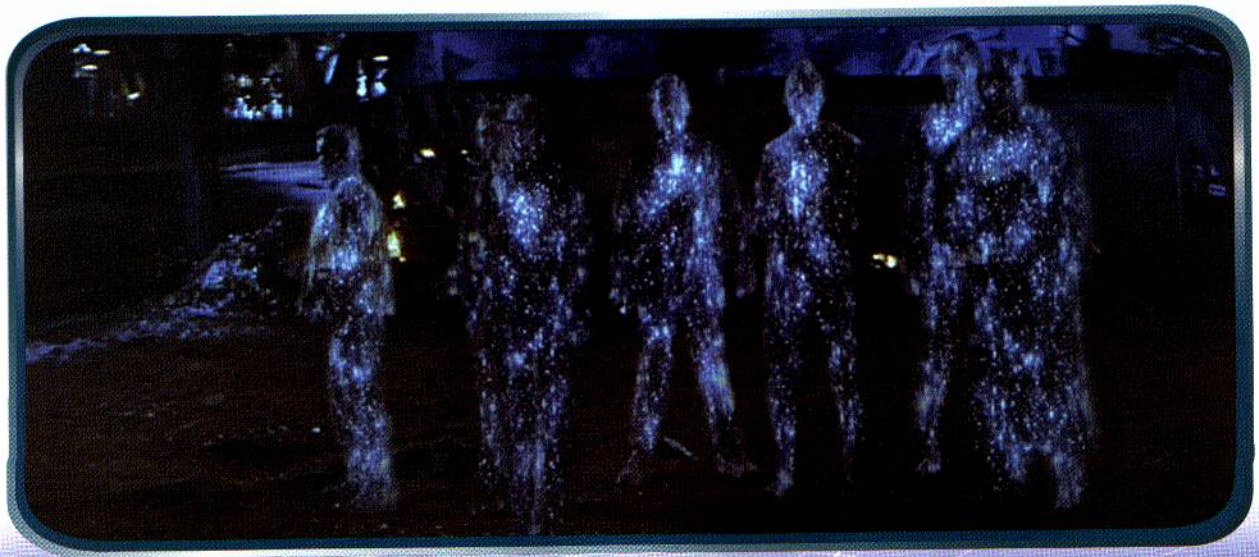
An opposing ship's sensor can be overloaded or jammed through the use of various countermeasures. To jam an opponent's sensors requires a successful opposed test between the jamming ship and the defending ship. The active (jamming) character makes a System Operations test, which sets the base TN for the defending character. The defending character must make a successful skill test prior to conducting any further sensor scans. A player can use recalibrate sensors (see page 102) to optimize her equipment to increase the success of her countermeasures (but suffers any *penalties described under "recalibrate sensors");* similarly, the defending character can recalibrate sensors to circumvent attempts to jam sensors (especially if the initial opposed test fails).

### Transporter

The transporters are the primary means of moving Crew and cargo on and off ships. The base target number to successfully transport people or objects to and from a transporter pad is TN 5, and anyone with System Operation skill can make this test. The TN to operate transporters is often modified by hazardous circumstances (see *Chapter 13: Hazards*).

### Bone Lock

In conditions preventing normal transporter operation, it is possible to lock on to a person's skeleton by detecting the calcium in their bones. This can only be attempted on someone who has previously used the ship's transporters. To get a bone lock on someone, the transporter operator makes a System Operation (Transporter) skill test against a TN 10. For every degree of success reduce the target number to transport the subject according to the following: Marginal success –5, complete success –10 TN, extraordinary success –15 TN, extraordinary success -20TN. If the test fails, the transporter is unable to obtain a sufficient transporter lock onto the character to commence beam out. If the transporter operator still attempts to beam the character aboard, he or she suffers 2d6 points of damage. A skeletal lock cannot be attempted on the same person twice under the same circumstances.



### Intraship Beaming

A method of transporting a subject within the confines of a starship, the transporter operator locks onto a target somewhere inside the ship and beams him to another location—from the bridge to main engineering, for example. This procedure requires pinpoint accuracy because of the risk of materialization inside a bulkhead or deck. This procedure was considered dangerous prior to the 24th century, and calls for a successful System Operation (Transporter) test against a TN 20. By the time of *Star Trek: The Next Generation*, however, the procedure had been perfected; reduce the difficulty to TN 15. A disastrous failure (in either test) results in a catastrophic accident, automatically reducing the subject to Near Death (mark off all wound points up to Near Death).

A similar procedure is known as site-to-site transport. The operator first beams the subject to the transporter then, rather than materializing him in the chamber, transports him directly to another location (often on board the ship). This is useful for transporting injured parties directly to sickbay, for example. Use the above skill test information when using this procedure.

### Near-Warp Transport

In times of heightened emergency, a crew may attempt to use the transporters at relativistic speeds (those close to the speed of light). In order to compensate for Doppler shift between the ship and target location, as well as the realignment of the transporter carrier wave, this is a TN 20 System Operations (Transporter) test. This can be a disconcerting experience for those being transported; characters subject to near-warp transport must make a Stamina test (TN 15), or suffer the fatigue effects associated with being Tired (see Table 6.27, page 96).

### Transporting Through Shields

Normally, a ship's deflector shields hamper transporter operation; while the shields are raised it is impossible to initiate transport. It is possible to transport a subject through another ship's deflector shields, by harmonizing the transporter matter stream with the target vessel's shield modulation, geometry, and frequency. See "Varying Frequency," page 106, for information on obtaining an opponent's shield information. No test is required to alter the transporter matter stream frequency, though a System Operation (Transporter) test is still required to successfully initiate transport.

## Malfunctions

Many famous *Star Trek* plots are driven by the malfunction of an important system at a critical time. An alien computer virus infects the ship's systems, affecting their performance. A fanatical engineer installs new equipment that takes over the ship. An ion storm causes the transporters to split those who use it into two separate beings, or accidentally slams two people together into one body. Any number of things can go wrong with systems that have nothing to do with sustaining damage in battle.

Malfunctions are useful plot devices because they make the episode more difficult. They limit what the Crew can do, what systems they can depend on, and consume time for repairs that could be better spent resolving more important issues. Malfunctions are most appropriate to time-critical episodes, because they either hamper the Crew—they can't use the transporters to recover the missing away team because it's malfunctioning—or inject an element of suspense—can the warp drive be repaired before the star explodes? How a system malfunction affects the episode depends ultimately on you. Often, repairing a malfunction makes a good scene goal (see page 110), though system failures can also be the subject of an entire episode. A few suggestions are provided in the System Malfunction

### System Malfunction Examples

| System | Malfunction |
|---|---|
| Computers | The computer gives false data; it refuses orders. |
| Holodeck | Occupants cannot leave; the holodeck tries to kill people; programs won't end. |
| Life Support | The temperature fluctuates wildly. |
| Propulsion | The ship will not stop accelerating; the ship will not accelerate at all. |
| Sensors | The sensors show images of ships that aren't there. |
| Shields | The shields cannot be lowered; no one can beam on or off the ship. |
| Transporter | The transporter creates duplicates, causes illness, reassembles matter incorrectly. |
| Weapons | The phaser banks slowly overload; photon torpedo tubes are blocked. |

Other examples include turbolifts that trap crewmembers inside, doors that won't open, and replicators that produce bizarre items.

Examples sidebar; use these as a starting point for your own plot devices.

When introducing a system malfunction in your episode, it's generally a good idea to reveal some immediate, non-fatal symptom to warn the Crew (computers crash, doors won't open, gravity fails). Fatal malfunctions should be presented only after the characters have had sufficient time to diagnose the problem and make repairs. For example, if the energy from a quantum singularity affects life support systems, start with a gradual increase in the temperature before imposing harsh physical test modifiers and lethal damage.

Used in this way, what actually causes the problem is less important than its effects. What is important is that the transporter doesn't work, not the cause of the malfunction or precisely which component needs to be replaced. You don't have to know all the ins and outs of transporter engineering to successfully use a malfunction in your episode. Often, however, your players will want to know precisely what's wrong, because it makes the game session sound more fun. You can simply make up the cause, using Table 7.5: Component Malfunctions. Roll 1d6 once for each column on the table and combine the results.

### TABLE 7.5: COMPONENT MALFUNCTIONS

| | | | |
|---|---|---|---|
| 1 | Quantum | field | inducer |
| 2 | Molecular | reaction | displacer |
| 3 | Thermal | conversion | coil |
| 4 | Neutrino | imaging | grid |
| 5 | Ionic | flux | inhibitor |
| 6 | Dekyon | polarizing | equalizer |

**Example:** During the episode, Owen introduces a warp drive malfunction preventing the Crew's starship from leaving orbit. Autumn, playing Lieutenant Ward, wants to diagnose the problem, and succeeds at her Propulsion Engineering skill test. Owen rolls on Table 7.5, gets a result of 4, 2, and 6, and tells her that strange radiation from the planet below affects the Neutrino Reaction Equalizer, causing it to fail.

## Diagnosis and Repair

The first step in repairing a malfunctioning system is discovering what's wrong. With quantifiable damage—damage resulting in the removal of system blocks—the computers keep track of what's failing and why. Malfunctions, on the other hand, are story-based and rarely manifest in points of damage. In these cases, the ship's systems fail in ways that the ship's computers aren't programmed to monitor. Once the Crew discovers what's wrong with the system, they can begin to repair it.

### Diagnosis

When dealing with damage as the result of a malfunction, the characters begin by running diagnostic tests. This is either a Repair or Engineering skill test, with the target number set by the Narrator depending on how difficult she wants to make the test. Generally, the higher the target number, the more obscure, complex, or hidden the malfunction. These are better handled as extended tests. One method is to treat the problem as a series of skill tests to represent the different components being tested and impose lower target numbers for each. Or you might define an aggregate TN, such as TN 50 or TN 100, and a time interval for each skill test (5 minutes, 20 minutes, 3 hours), then subtract the player's test result from the total. Before dice are rolled, the players should inform you which primary or secondary system they're diagnosing before making the skill test. If they check the wrong system—the phasers when the electroplasma system is the source of the problem, for example—a successful skill test informs them that the system operates properly, and they must continue searching until they find the right system.

Players can use the computer's diagnostics software to aid in their search. More powerful diagnostic programs increase the chance of discovering the problem, but require more time to perform. Players gain a bonus to their skill tests depending on the level of computer-assisted diagnostic they employ (see Table 7.6: System Diagnostics). This bonus applies to each skill test made in an extended test, allowing you to set truly high target numbers. Table 7.6 also lists the duration for each level of diagnostic, which can be used to conveniently break down an extended test into a series of time intervals. For example, a level 1 diagnostic requires 4 hours, so you might set 1-hour time intervals for each skill test. If the players choose to use the ship's computers in this way, they should inform you of which level of diagnostic they employ. This creates tension, as the players choose fast diagnostic routines to save time, only to discover they need to run more extensive tests because they didn't obtain a high enough test result.

If the players succeed at the test, they uncover the problem. Next, they can proceed to repairing the affected system (see "Repairing Malfunctions"). If they fail, the diagnostic routine wasn't sufficient to the task,

## TABLE 7.6 SYSTEM DIAGNOSTICS

| Diagnostic Level | Duration | Bonus | Description |
|---|---|---|---|
| 5 | 3 Seconds | – | A computer operated routine, ordered by the characters |
| 4 | 5 minutes | +2 | A more comprehensive computer routine |
| 3 | 30 minutes | +4 | A manual check of the system's main components |
| 2 | 1 hour | +6 | An extensive manual check of all the system's main components and its secondary components |
| 1 | 4 hours | +8 | The most thorough check possible. Involves systematically taking each component apart and testing it, as well as all power couplings |

and additional tests must be undertaken until the problem is isolated. Depending on the problem, you can also allow the player's degree of success to modify the target number of any repair skill tests.

### Repairing Malfunctions

Malfunctions, because they result from a story effect, have no quantifiable damage level, so you must exercise your judgment when assigning target numbers to repair tests. The TN to fix a malfunction should be based primarily on how long you think it should take to fix. For standard skill tests, where you want the players to resolve the situation quickly, you can equate the malfunction's effect with blocks of system damage (see page 115). For example, fixing malfunctioning doors might be the equivalent of one block of system damage, a TN 20. Fixing malfunctions, however, is better handled as an extended test, either by breaking down the task into its constituent tests (replace thermal flux inducer, TN 10, adjust field resonance displacer, TN 15) or by assigning an aggregate TN (as described on page 137).

# STARSHIP COMBAT

Battles between starships represent tense, dramatic encounters because the fight not only endangers the Crew, but also their base of operations. This section presents a fast narrative system for running starship combat, concentrating on what the bridge characters do to prevail in the face of dire adversity.

These rules portray starship engagements from the perspective of the Crew inside their ship, rather than from an external, tactical view of the actual position and vectors of the combatting vessels. For a more strategic treatment of starship combat, try Decipher's tactical starship game, *Engage!*, in which players keep track of their vessels on a map, measure range and speed, and maneuver for advantage.

As with any time-critical situation, starship combat is measured in action rounds, with all characters getting their normal action allowance per round. Additionally, the Crew may devote actions to initiate specific starship actions, called maneuvers (see "Using Maneuvers" page 113). Every starship is capable of executing 2 maneuvers per round.

### Range

Range plays a critical role in determining whether or not a ship can successfully attack an opponent. Range between ships is measured in standard range increments: point blank, short, medium, long, and extended range. Table 7.7: Starship Range Increments lists these ranges and the approximate distance they represent.

Starship combat encounters begin at the range at which one opponent successfully detects another with their sensors. You should prompt the Crew to make a sensors test (TN 10) as soon as two opposing vessels enter within extended range of one another. Starship hazards (pages 230-233) modify the test difficulty. Alternatively, you can predetermine a specific range for an encounter. For example, by the time combat started between the *Reliant* and *Enterprise* in *Star Trek II: The Wrath of Khan*, both ships were at close range and aware of each other's presence.

To track range between ships, record their current range on a piece of paper or use the starship range increment bar (right). As ships perform Close and Open maneuvers, note the change in range. Ships moving beyond extended range are considered at extended +1, extended +2, and so on. Although they usually won't be able to hit each other at these ranges, ships must still travel through these range bands. For example, a starship at extended +2 must perform two Close maneuvers in order to get to extended range. To keep track of the range between more than two ships, use multiple starship range increment bars (at right).

## TABLE 7.7: STARSHIP RANGE INCREMENTS

| Range | Approximate Distance |
|---|---|
| Point Blank (1) | 1,000 km |
| Short (2) | 10,000 km |
| Medium (3) | 50,000 km |
| Long (4) | 100,000 km |
| Extended (5) | 200,000 km |
| Extended +1 | +100,000 km |

## STARSHIP COMBAT SEQUENCE

1) **ESTABLISH INITIAL RANGE:** Starship battle begins at the range at which one or both combatants detects the other using sensors (TN 10), unless the Narrator rules otherwise. Range between starships change through use of maneuvers.

2) **ROLL INITIATIVE:** Each starship involved in battle makes a Tactics skill test; starships act in order from highest to lowest test result.
   - A. **SURPRISE:** When the Narrator rules surprise may be a factor, make System Operation (Sensors) skill tests. If failed, starship crew is surprised, and losees initiative.

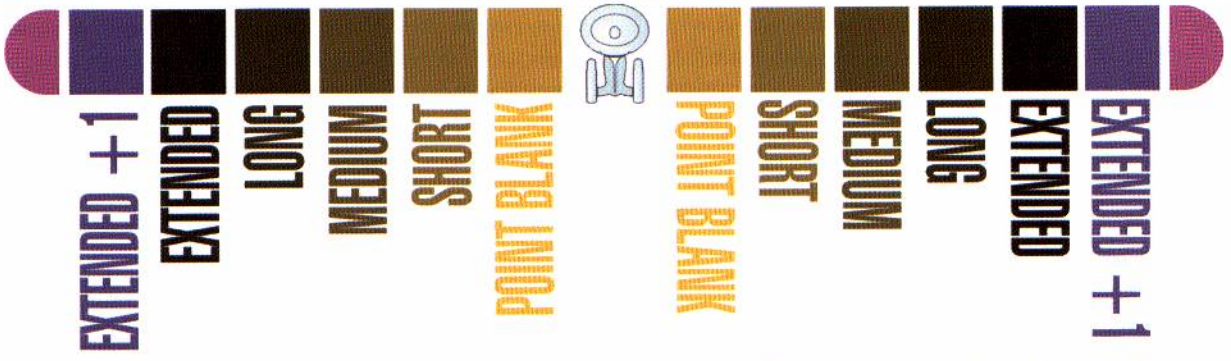
3) **CHOOSE PRIMARY TARGETS:** All maneuvers affect the attacking ship's primary target.

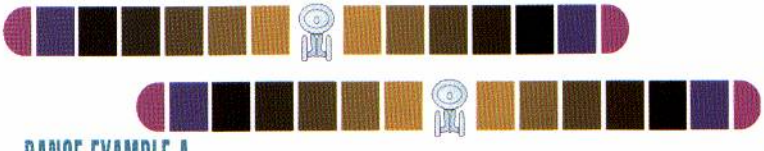
4) **SELECT MANEUVERS AND REVEAL:** When it is each ship's turn, the Crew selects two maneuvers, reveals them, and makes appropriate skill tests. Each starship can perform two maneuvers per activation.

5) **ATTACK MANEUVERS:** Starships perform attacks through use of maneuvers, using the following process:
   - A. **MAKE SKILL TEST:** Target number equals target ship's shield protection, modified by maneuvers.
   - B. Consult Table 7.8: Starship Combat Test Results to determine success of attack.
   - C. If successful, reduce shield strength as indicated on Table 7.9.
   - D. Compare attacking ship's weapon penetration to the target ship's shield threshold. If higher, apply the difference to the opposing ship's structure.
   - E. When a level of structure is removed from the ship's damage track, roll on Table 7.10: System Damage to find the system damaged in the attack. If all structure is removed, the target is destroyed.
   - F. **SYSTEM DAMAGE:** Remove one point of damage per successful hit from the affected system. Apply the listed penalty immediately. When all system damage boxes are marked off, the system no longer functions.

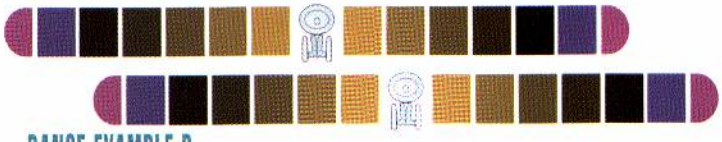
6) **GO TO STEP 4:** Some Narrators prefer to roll initiative every round, in which case go to step 2 (but skip step 3).

## STARSHIP RANGE INCREMENT BAR



RANGE EXAMPLE A



RANGE EXAMPLE B

By moving one counter in relation to the acting ship's primary target, you keep track of both the acting ship's current range to its primary target and its distance to all other ships involved in the battle, as shown in the illustration.

As you can see to the left, in Example A two ships face off at medium range. After the lower ship executes a Close maneuver, it moves its range bar one space to the left as shown in Example B, decreasing the range by one increement.

## Initiative

Once a starship detects an adversary, start narrating the combat in rounds. Initiative establishes the order in which starships act during a round. To determine initiative, the commanding officers of the participating ships make a Tactics skill test. Specialties apply to this test; a captain with Tactics (Romulan) squaring off against a warbird would add +2 for his specialty. Characters lacking the Tactics skill add 0 to their skill test and subtract 2 from the final test result (see "Untrained Skill Use," page 83).

Ship commanders make intitiative tests at the beginning of the first round of combat and maintain their score throughout the encounter. As an optional rule, you may test initiative each combat round instead.

Ships act in order from highest to lowest test result. Individual character initiative is not tracked during starship combat; all characters on board act together on their ship's initiative. Should combat erupt on board, however—the arrival of a Borg boarding party, for example—the characters then make separate initiative tests.

Skilled commanders can predict what an opponent will do. If the captain with the highest tactics result achieves a superior success, his opponent must pick and reveal the first maneuver his ship will execute. If the captain achieves an extraordinary success, his opponent must pick and reveal both maneuvers. When combat involves multiple ships, consider each vessel separately for these purposes. Thus, if a commanding officer achieves a superior success against one warbird and an extraordinary success against a second, then the first warbird must reveal its first maneuver and the second must reveal both maneuvers.

**Example:** Don, the narrator, throws a *D'deridex*-class Romulan warship against the *Resolute*. After hailing the Romulan ship, it becomes apparent conflict is inevitable and Don asks the *Resolute's* captain to make a Tactics test, signifying the start of combat.

Matt (playing the captain) rolls a 10, and adds his Tactics skill of 6 and his +1 Int modifier for a test result of 17. Don secretly rolls for the Romulan commander and gets a total of 11. Since Matt's total is higher, his ship acts first. Because he achieved a superior success, Don must tell the players what the *D'deridex's* first maneuver will be.

### Surprise in Starship Combat

Starships rely on their sensors to locate potentially hostile ships, or detect another ship powering up its weapons and raising its shields. If a starship Crew is unaware of an impending attack or does not expect hostilities to break out, it is possible for attackers to surprise them and automatically win initiative. Examples include an attack by a seemingly-friendly ship (the *U.S.S. Reliant* against the *Enterprise* in *Star Trek: The Wrath of Khan*), a ship running silent (see page 103), an attack by a cloaked ship, or a strafing run originating from behind a moon.

To determine whether or not a starship Crew is surprised, the Crew makes a System Operation (Sensors) test. The target number depends on the situation, such as a cloaking device's rating, nebula modifiers, and so on. If the Crew succeeds at the test, they make initiative tests and act normally during the round. Crews failing the test do not detect the source of the attack, and their ship acts last during the first round of combat. They still roll initiative (for the purposes of determining initiative degrees of success), but don't start acting in their order of intiative until the next round.

## Actions

During each round of combat, each character can perform up to two actions. Actions include making skill tests, moving about the ship, or executing a starship maneuver. Starships, like characters, can perform two actions per round. These actions are called maneuvers, and require skill tests just like repairing a system or operating the transporter. Individual character actions and starship actions are considered separately. The helmsman, for instance, might make two skill tests on his ship's initiative—breaking from orbit, and executing a helm maneuver. This leaves one ship action for another crewmember to perform. A character may execute both of the ship's maneuvers, but that's all he can do in the current round (having used up both of his individual actions); other crewmembers can still use their two individual actions, but not to perform starship maneuvers (since the ship has already performed its two actions). For more information on individual maneuvers and their associated skill tests, see "Maneuvers" beginning on page 116.

On each ship's initiative, the Crew performs actions and maneuvers and makes related tests. A Crew acts to maximize its efficiency, so characters can act in any order during their ship's initiative. For example, if the tactical officer must have her injuries treated before making an attack test, the doctor can render treatment before the tactical officer acts. While only one crewmember makes a test to execute a maneuver, all players can be involved

in the decision-making and—indeed, this is part of the fun of starship combat—debate exactly what to do. Once players decide on a course of action, the commanding officer must recount what maneuvers the ship is going to perform, and in what order. Then you can start prompting the cremembers to make whatever tests are required.

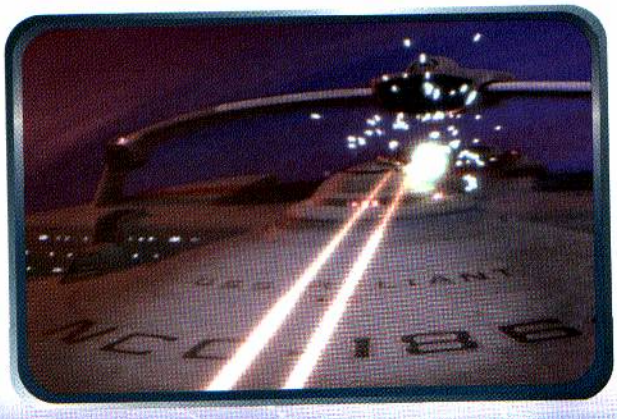
**Example:** Matt, Hyrum, Owen, and George debate their first round's actions. Hyrum, playing the tactical officer, suggests the ship Come About and Lock On. The rest of the players agree, and Matt informs the Narrator of their decision.

Owen, playing the flight control officer, makes a Starship Operations (Flight Control) test to execute the Come About maneuver, and Hyrum makes a Starship Operations (Tactical) test to execute the Lock On maneuver. Both Hyrum and Owen have one more action they can take this round, and the other players still have their two actions. Matt suggests a sensor scan of the area to see if there are any other Romulan ships closing in, or if there's some space phenomenon the *Resolute* can use to its advantage. George, playing the science officer, makes a System Operation skill test (which does not count as a maneuver).

## Targets

After determining initiative, the Crew of each ship selects a primary target before it executes its first maneuver. If there are only two combatants, then the primary target is the opposing ship. The primary target doesn't change unless the current primary target ship executes a Disengage maneuver, or is destroyed. All maneuvers affect the acting ship's primary target. Thus, while a Close maneuver brings you closer to the acting ship's primary target, it may increase the distance to another opponent. Once a primary target is destroyed, the acting ship must pick a new primary target (if any) before its next maneuver.

In battles involving more than two combatants, a ship's primary target can be any opponent, not necessarily one choosing it as a primary target. Thus, a ship can designate as its primary target opponents other than those attacking it. In this way, multiple starships can gang up on one opponent.



**Example:** Two birds-of-prey attack the *Enterprise*. Both Klingon ships designate the *Enterprise* as their primary target. The *Enterprise* can designate either Klingon ship as its primary target, but can only choose one at a time.

**Example:** Two birds-of-prey attack the *Enterprise* and the *Resolute*. Both Klingon ships designate the *Enterprise* as their primary target. The *Enterprise* designates one bird-of-prey as its primary target, while the *Resolute* designates the other as its primary target. Thus, the *Enterprise* suffers attacks from two opponents, both Klingon ships have one opponent each, and no ship currently targets the *Resolute*.

## Using Maneuvers

Maneuvers are actions your ship makes during battle, such as Fire, Hard About, and Immelmann Turn. Each ship can perform two maneuvers per combat round, and maneuvers are resolved as standard skill tests accomplished by the ship's Crew. All actions a ship performs in battle are accomplished as maneuvers.

Each maneuver is classified into one of three types, signifying the skill needed to execute the maneuver. Helm maneuvers require a System Operation (Flight Control) test, while tactical maneuvers require a successful System Operation (Tactical) test. Both types of maneuver can substitute an appropriate related specialty, such as System Operation (Disruptors) for tactical maneuvers and System Operation (Navigation) for helm maneuvers. Command maneuvers require a Tactics skill test, usually by the commanding officer.

Each maneuver lists the target number for the skill test. Sometimes, this relates to the difficulty in pulling off the maneuver. The Open maneuver has a TN 10, for example, because it is fairly easy to perform. Other maneuvers have the opposing ship's protection rating as the TN, such as the Fire maneuver. Individual maneuver descriptions begin on page 117.

The Narrator can rule that some maneuvers cannot be used given the current tactical situation, or require certain maneuvers be performed in a particular order.

**Example:** Two birds-of-prey attack the *Enterprise* and the *Resolute*. Both Klingon ships designate the Enterprise as their primary target. The *Enterprise* designates one bird-of-prey as its primary target, while the *Resolute* designates the other as its primary target. The Crew of the *Resolute* wants to target both Klingon ships with Multifire, which allows one ship to attack multiple targets. The Narrator rules that given the current location of the *Resolute* in relation to the two birds-of-prey, the ship cannot attack both ships (because one bird-of-prey blocks a clear shot at the other). But if the *Resolute* performs a Close maneuver first, the ship can then perform Multifire.

## Attacking & Damage

When a starship executes an attack maneuver, make the appropriate skill test and consult Table 7.8: Starship Combat Test Results. Typically, the target number for the attack is the opposing ship's shield protection value. Failing to beat the TN doesn't mean the attack necessarily missed, but can indicate a glancing hit, or one harmlessly absorbed by the shields. The success of the hit determines the extent to which the attack reduces the strength of the opposing ship's shields.

As strength is reduced, mark off the boxes on the ship's Shield Strength Track, starting from the top (10, Full Strength) down to the bottom (0, Shields Down). The Shield Strength Track also lists various secondary effects resulting from crossing off the associated box, such as a panel shorting out or a reduction to the shield's protection. These effects are applied immediately. For attacks that reduce shield strength by two or more, apply these effects cumulatively. Thus, with an extraordinary success that reduces shields from 10 to 7, a bridge panel shorts out and shield protection is reduced by 1. Damage recorded in this way applies only to deflector shields, not the ship itself.

**Example:** The *Resolute* engages several Jem'Hadar ships. The captain orders a Multifire (Tactical) maneuver, allowing the *Resolute* to attack two ships simultaneously. The protection rating of the Jem'Hadar ship is 9. Multifire modifies this by +5, making the target number to hit the ship a TN 14. The player rolls the dice, adds his System Operation (Tactical) skill and his Int modifier, and obtains a test result of 15. The shot exceeded the TN by 1, so the shield strength on one Jem'Hadar ship is reduced by one.

### Table 7.8: Starship Combat Test Results

| Margin of Success | Result |
|---|---|
| Below TN | Ship missed (no effect on shields) |
| Equals TN | Marginal Success: Apply damage normally; do not reduce shield strength |
| 1-5 above TN | Complete Success: Reduce shield strength by 1 |
| 6-10 above TN | Superior Success: Reduce shield strength by 2 |
| 11+ above TN | Extraordinary Success: Reduce shield strength by 3 |

### Table 7.9: Shield Strength Track

| Strength | Effect (if any) |
|---|---|
| 10 | Full strength |
| 9 | Bridge panel shorts! (Stunned for 1d6 minutes) |
| 8 | |
| 7 | Shield protection rating reduced by 1 |
| 6 | |
| 5 | Primary system hit, make roll on Table 7.10 |
| 4 | Shield threshold reduced by 1 |
| 3 | |
| 2 | Bridge hit, console explodes! (1d6 wounds) |
| 1 | Primary system hit, make roll on Table 7.10 |
| 0 | Shields down! Protection set to 5. |

### Battle Damage

In order for an attack to damage its target, it must penetrate the opponent's deflector shields. A shield's threshold rating represents the amount of damage it can absorb in a single attack. A weapon's penetration represents its "stopping power," the amount of damage it causes to a target. If an attack maneuver succeeds in overcoming the opposing ship's protection, compare the weapon's penetration with the target's shield threshold.

Each weapon has a different penetration value depending on the range of the target. If the penetration is lower than the threshold, no damage is applied to the ship. If the penetration is higher than the threshold, on the other hand, apply the difference as damage to the opponent's damage track (see page 115). If a ship lacks functioning shields, or the opponent is caught with his shields down, all damage applies to directly to the ship's hull (see "The Damage Track").

**Example:** Continuing the above example, the *Resolute's* weapon penetration at the current range is 5, and the Jem'Hadar ship's threshold is 2. Since the *Resolute's* penetration is higher, the difference is applied as damage directly to the hull of the Jem'Hadar ship.

### Keeping Track Of Damage

When an attack penetrates an opposing ship's shields and damages the vessel's hull, the damage must be marked off from the ship's structure. Structure represents the ship's hull integrity, with larger ships and those made of tougher materials tending to have a higher structure. While a successful attack may or may not damage individual systems, every attack that penetrates the shields causes structure damage.

## TABLE 7.10: SYSTEM DAMAGE

**Roll 2d6 and consult the correct chart based on the vessel's classification.**

**LIGHT/FAST CLASSIFICATION**

| ROLL | SYSTEM |
|---|---|
| 2 | Life Support |
| 3 | Shields |
| 4 | Weapons |
| 5-7 | Operation |
| 8-9 | Sensors |
| 10 | Propulsion |
| 11 | All Systems |
| 12 | All Systems x2 |

**HEAVY/WARSHIP CLASSIFICATION**

| ROLL | SYSTEM |
|---|---|
| 2 | Life Support |
| 3 | Shields |
| 4-5 | Weapons |
| 6-7 | Operations |
| 8-9 | Propulsion |
| 10-11 | Sensors |
| 12 | All Systems |

**ALL OTHER VESSEL CLASSIFICATIONS**

| ROLL | SYSTEM |
|---|---|
| 2 | Life Support |
| 3-4 | Shields |
| 5-6 | Weapons |
| 7-8 | Operations |
| 9 | Sensors |
| 10 | Propulsion |
| 11 | Weapons & Operations |
| 12 | All Systems |

As structure is marked off, a critical may occur. Criticals cause damage to the ship's systems. For every 5 points of damage the ship suffers, Table 7.10: System Damage must be consulted to determine which system is damaged. If damage reduces Structure to zero, the ship is destroyed, even if it still has functioning systems.

**EXAMPLE:** The *Resolute* successfully caused 3 points of damage to a Jem'Hadar ship. It loses 3 points of damage from its starting structure of 20, leaving it with 17 Structure. If the vessel takes two more points of damage, the vessel suffers the effect rolled on Table 7.10: System Damage.

### System Damage

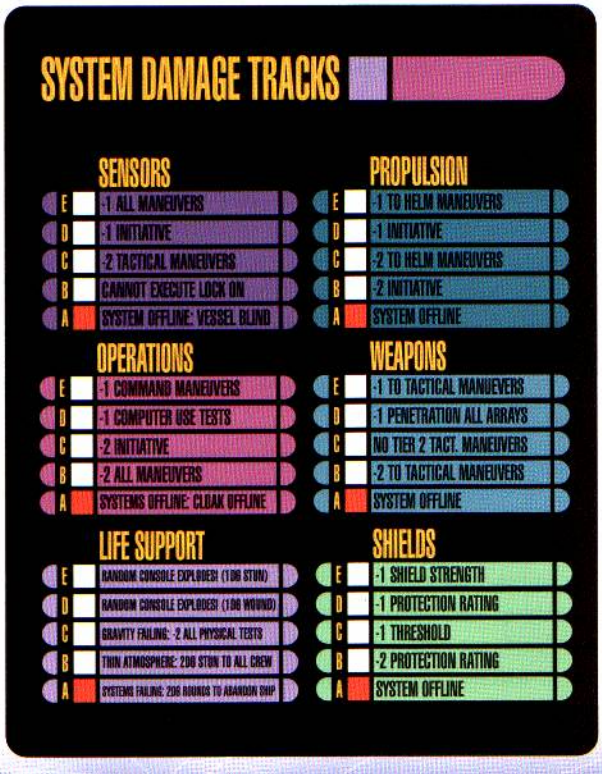
Anytime a vessel sustains damage that eliminates the last box in any row of structure, individual ship systems suffer damage. As systems are damaged, they may cause cumulative penalties, modifiers, or outright destruction. Consult Table 7.10: System Damage to determine the affected system(s) sustaining excessive damage. Locate the appropriate sub-table for the target ship's classification and roll 2d6 to find the system damaged in the attack. Next consult the individual system failure track to determine the specific results affecting combat

### System Damage Tracks

Each category of system—life support, operations, propulsion, sensors, shields, and weapons—has a system damage track. These tracks represent the cumulative amount of damage that a system can sustain before failing. As a system sustains more damage, its effectiveness is reduced. In some cases, such as life support, total failure of a system can have deadly consequences.

Every system recorded on the starship profile has a reliability rating, ranging from A to E. Systems with a Class A reliability lack backup and redundant systems, and so are more easily damaged in battle. Systems with Class E reliability can sustain more damage while continuing to function. (For more information on reliability ratings, see page 137.) This reliability rating establishes an individual damage track for the system.

When an indicated system is hit, mark off one box on the system's damage track, starting with the topmost box. Each damage level lists an effect to the right of the box, such as –2 to initiative or –2 to tactical maneuvers. As damage accumulates, penalties add up. Any system that has all of its boxes marked off no longer functions.


SYSTEM DAMAGE TRACKS
SENSORS
E -1 ALL MANEUVERS
D -1 INITIATIVE
C -2 TACTICAL MANEUVERS
B CANNOT EXECUTE LOCK ON
A SYSTEM OFFLINE: VESSEL BLIND
PROPULSION
E -1 TO HELM MANEUVERS
D -1 INITIATIVE
C -2 TO HELM MANEUVERS
B -2 INITIATIVE
A SYSTEM OFFLINE
OPERATIONS
E -1 COMMAND MANEUVERS
D -1 COMPUTER USE TESTS
C -2 INITIATIVE
B -2 ALL MANEUVERS
A SYSTEMS OFFLINE: CLOAK OFFLINE
WEAPONS
E -1 TO TACTICAL MANUEVERS
D -1 PENETRATION ALL ARRAYS
C NO TIER 2 TACT. MANEUVERS
B -2 TO TACTICAL MANEUVERS
A SYSTEM OFFLINE
LIFE SUPPORT
E RANDOM CONSOLE EXPLODES! (1DB STUN)
D RANDOM CONSOLE EXPLODES! (1DB WOUND)
C GRAVITY FAILING: -2 ALL PHYSICAL TESTS
B THIN ATMOSPHERE: 2DB STUN TO ALL CREW
A SYSTEMS FAILING: 2DB ROUNDS TO ABANDON SHIP
SHIELDS
E -1 SHIELD STRENGTH
D -1 PROTECTION RATING
C -1 THRESHOLD
B -2 PROTECTION RATING
A SYSTEM OFFLINE

### Hazards

Many space-based hazards, such as flying through a nebula or an ion storm, have the potential to cause damage to a system, forcing it to make a system reliability test. Similar to reaction tests, system reliability tests measure the durability and resilience of starships. One of the ship's Crew rolls 2d6, and adds to this the system's reliability modifier (see "System Reliability," page 137, and individual system descriptions in *Chapter 9: Starships*). The target number for the test depends on the hazard encountered, and can be found on the appropriate tables in *Chapter 13: Hazards*. If the total result is less than the reliability test TN, the system suffers damage; mark off the first damage box on the system's failure track (see page 115). Depending on the nature and severity of the hazard, a system can be completely knocked out.

**Example:** The *U.S.S. Resolute*—a *Defiant*-class ship—explores the Kandar Nebula. Unbeknownst to them, a derelict alien ship drifted into the nebula long ago, and its distress beacon interacts with the nebula's radiation in a dangerous way, forcing a propulsion reliability check with a TN of 11. The *Resolute* has class 5a impulse engines with a reliability rating of C (+4), so the Crew of the *Resolute* rolls 2d6 and adds 4. The result is only 10, and the *Resolute* must scratch off one box from its propulsion system failure track. The *Resolute* consequently suffers –2 to all helm maneuvers.

## Maneuvers

During combat, starships act by performing maneuvers.

Maneuvers are ranked by tier, with tier one maneuvers being simpler to perform than tier three maneuvers. Tier two and three maneuvers often require the ship to meet a particular prerequisite, usually one or more maneuvers from a lower tier. Each maneuver has an abbrivated form shown in parentheses—(T) for tactical, (H) for helm, and (C) for command.

In addition, maneuvers follow a standard format:

**Prerequisites:** Either the maneuvers that must be successfully executed prior to executing the maneuvers, or restrictions on when the maneuver can be employed. For example, before a ship can use Target System it must first have successfully executed a Lock On maneuver, while the Full Stop maneuver cannot be performed immediately after a Fast Attack maneuver. If a maneuver requires that you do multiple maneuvers first, you must do these maneuvers in the order listed. In order to execute a Cochrane Deceleration, for instance, you must first Come About, then Match Speed, then execute a Cochrane Deceleration. Restrictions only apply to the previous maneuver, either in the current round or from the round before. If you perform an Evasive Attack, for instance, as the last maneuver in one round, you cannot Fire as your first maneuver in the second round, although you could execute another maneuver and then Fire.

**Duration:** Many maneuvers have a duration of "instant." The maneuver is performed, takes effect immediately, then ends. Other maneuvers describe the conditions that cancel the effect.

**Target Number (TN):** This is the target number for skill tests related to the maneuver.

**Effect:** The maneuver's effects on combat between starships.

### Table 7.11: Maneuvers by Type

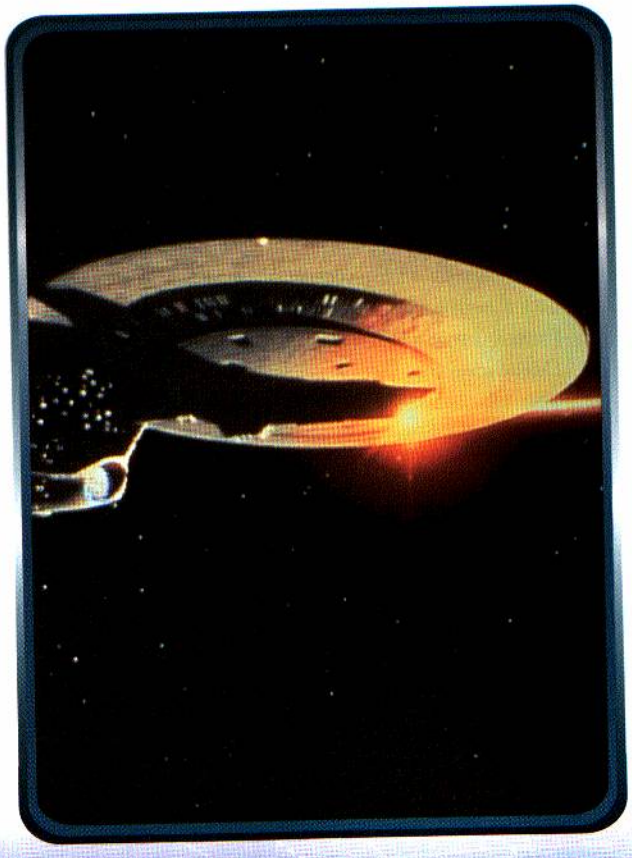
| Helm | Tier | TN |
|---|---|---|
| Close | 1 | 10 |
| Come About | 1 | 10 |
| Disengage | 2 | 10 + 5 per opponent |
| Full Stop | 1 | — |
| Hard About | 2 | 15 |
| Match Speed | 2 | Protection |
| Open | 1 | 10 |
| Ramming Speed | 2 | Protection – size |
| Z-Axis | 2 | 10 |
| **Tactical** | | |
| Fire | 1 | Protection |
| Lock On | 1 | Protection |
| Multifire | 2 | Protection + 3 TN/opponent |
| Multiweapon | 2 | Protection +5/weapon system |
| Spread | 1 | Protection |
| Target System | 2 | Protection +5 |
| **Command** | | |
| Cochrane Deceleration | 3 | 15 |
| Evasive Attack | 3 | 20 |
| Fast Attack | 3 | 15 |
| Full Attack | 3 | 25 |
| Immelmann Turn | 3 | 15 |
| Picard Maneuver | 3 | 25 |

## TABLE 7.12: MANEUVERS BY TIER

| Tier One | Type |
|---|---|
| Close | Helm (H) |
| Come About | Helm (H) |
| Fire | Tactical (T) |
| Full Stop | Helm (H) |
| Lock On | Tactical (T) |
| Open | Helm (H) |
| Spread | Tactical (T) |

| Tier Two | Type |
|---|---|
| Disengage | Helm (H) |
| Hard About | Helm (H) |
| Match Speed | Helm (H) |
| Multifire | Tactical (T) |
| Multiweapon | Tactical (T) |
| Ramming Speed | Helm (H) |
| Target System | Tactical (T) |
| Z-Axis | Helm (H) |

| Tier Three | Type |
|---|---|
| Cochrane Deceleration | Command (C) |
| Evasive Attack | Command (C) |
| Fast Attack | Command (C) |
| Full Attack | Command (C) |
| Immelmann Turn | Command (C) |
| Picard Maneuver | Command (C) |



### Tier One Maneuvers

Tier one maneuvers are basic moves performed by starships. They aren't particularly challenging to pull off, but often form the basis for more complex maneuvers.

### Close (Helm)

The starship closes the distance between it and an opposing vessel, often to bring its weapons into more effective range.

**Prerequisite:** Cannot be used after Evasive Attack (C), Fast Attack (C), or Picard Maneuver (C)

**Duration:** Instant

**TN:** 10

**Effect:** Decreases range by 1 increment for a marginal success, 2 increments for a complete success, 3 increments for a superior success, and 4 increments for an extraordinary success. You may choose to decrease range by less than the increment indicated by the test result.

### Come About (Helm)

The starship performs a quick turn to avoid an incoming attack.

**Prerequisites:** None

**Duration:** Instant

**TN:** 10

**Effect:** Come About allows a ship executing this maneuver to break an opponent's target's lock. If primary target does not have Lock On, then add +5 to your protection instead. This maneuver only affects the acting ship's primary target; opposing ships that nominate the acting ship as their primary target are not affected. Thus, Come About only affects one opposing ship per use.

### Fire (Tactical)

The basic attack command, the starship fires either its beam weapons, photon torpedoes, or other weapons.

**Prerequisites:** Cannot be used after an Evasive Attack (C), Fast Attack (C), or Z-Axis (H) maneuver

**Duration:** Instant

**TN:** Target's protection

**Effect:** The acting ship fires one weapon system at its primary target, using its protection as the TN to hit.

### Full Stop (Helm)

The starship comes to a full stop, making it essentially an immobile weapons platform. The ship sacrifices mobility, and increases the likelihood of being attacked, for an improved chance to successfully attack.

**Prerequisites:** Cannot be used after Fast Attack (C)

**Duration:** Until another Helm maneuver is executed

**TN:** None

**Effect:** This maneuver grants a +5 bonus to System Operations (Tactical) skill tests while the ship remains at Full Stop, but reduces the ship's protection by –5.

### Lock On (Tactical)

The tactical officer locks weapons onto an opposing ship, concentrating the ship's fire against a single opponent. The ship's targeting computers give attack priority to the affected opposing starship, making attacks against other vessels more difficult.

**Prerequisites:** None

**Duration:** Lasts until broken by another maneuver

**TN:** Target's protection

**Effect:** Establishing Lock On with a target increases the effectiveness of your weapon systems and allows you to execute more complex attack commands. Once Lock On has been achieved, it lasts until broken by an opposing ship's maneuver, and until then affects all attack tests made by the acting ship. Lock On provides a +3 bonus to skill tests made to attack the target ship.

### Open (Helm)

The starship opens the distance between it and an opposing vessel, often to make attacks by the opposing ship less effective or to leave the battlefield entirely.

**Prerequisites:** None

**Duration:** Instant

**TN:** 10

**Effect:** Successfully executing this maneuver increases range by 1 increment for a marginal success, 2 increments for a complete success, 3 increments for a superior success, and 4 increments for an extraordinary success. You may choose to increase range by less than the increment indicated by the test result (only opening range by one increment if two or three are indicated). Ships that move beyond extended +4 have left combat range, and are considered to have fled the battle (though a new battle may be initiated if opposing ships pursue).

### Spread (Tactical)

The ship fires several weapons at once in a screen to increase the chances of hitting, but at the sacrifice of pinpoint accuracy.

**Prerequisites:** Cannot be used after Evasive Attack (C), Fast Attack (C), or Z-Axis (H)

**Duration:** Instant

**TN:** Target's protection

**Effect:** When applying this maneuver, choose one weapon system, such as phasers, disruptors, or photon torpedoes. This maneuver grants a +3 bonus to the skill test made to attack, for every –1 the tactical officer applies to the weapon's penetration, up to a maximum of –3.

## Tier Two Maneuvers

More advanced than simple maneuvers such as Close and Fire, tier two starship maneuvers are more difficult to execute, but grant better advantages in battle.

### Disengage (Helm)

The starship disengages from battle entirely, either preparatory to warping away or to change targets in the middle of combat.

**Prerequisites:** None

**Duration:** Instant

**TN:** 10+5 per additional opponent

**Effect:** Before executing this maneuver, you must declare whether you are leaving the battlefield or changing primary targets. Withdrawing has a TN 10+5 per additional opponent in the battle. This test represents the helmsman's ability to steer a course clear of opposing ships. Failure could indicate that another opponent blocked the ship, or that the helmsman of the primary target vessel maintains a close distance. If changing primary targets, no skill test is necessary and the TN does not apply. The new target remains your primary target until you Disengage again, or the target is destroyed. In either case, this maneuver leaves your ship vulnerable to attack. Your ship suffers a –5 penalty to its protection until your next helm maneuver.

### Hard About (Helm)

A steeper turn than Come About, the starship makes a sudden turn to improve its position or to avoid attack.

**Prerequisites:** None

**Duration:** Instant

**TN:** 15

**Effect:** This maneuver produces the same effects as Come About with the added value of allowing you to increase or decrease the range to your primary target, as your ship uses its sharp turn to improve its position. A ship executing this maneuver can either increase or decrease range by 1 increment. In addition, Hard About allows a ship executing this maneuver to break an opponent's lock on. If primary target does not have Lock On, then add +5 to your protection instead. This maneuver only affects the acting ship's primary target; opposing ships that nominate the acting ship as their primary target are not affected. Thus, Hard About only affects one opposing ship per use.

### Match Speed (Helm)

The starship matches its speed relative to that of its primary target. This not only enables other, more sophisticated, maneuvers, it makes the target easier to hit.

**Prerequisites:** Cannot be used after a Z-Axis (H)

**Duration:** Lasts while range is maintained

**TN:** Target's protection+5

**Effect:** With a successful skill test, the starship matches speed with its primary target. While the two ships maintain the same relative distance—both ships remain at the same range increment they were at when Match Speed was executed—the starship performing this maneuver gains a +5 bonus to Starship Operations (Tactical) tests made to attack. For example, the *Enterprise* is at short range from a Romulan warbird when it performs a Match Speed maneuver; so long as the two ships remain at short range, the *Enterprise* gains a +5 bonus to attack tests. This is often the first maneuver executed in a round on a starship's initiative.

### Multifire (Tactical)

The starship fires one weapons system at multiple ships, regardless of its primary target.

**Prerequisites:** All targets must be in the same range increment

**Duration:** Instant

**TN:** Each target's protection+3 TN/opponent

**Effect:** Choose one weapons system affected by this maneuver—such as beam weapons or torpedoes. The starship fires this system at multiple targets. The tactical officer declares which ships he's targeting and the order of attack before he makes his first roll (though the primary target must be attacked first). Roll one attack test for each target, suffering a cumulative, -3 test penalty for each additional opponent attacked after the first. For examle, firing at the primary target has no Multifire penalty, but firing on a second target incurs a –3 penalty, a third target a –6 penlaty and so on. A failed test does not halt the chain of attacks; roll damage for each successful attack separately.

### Multiweapon (Tactical)

The starship fires two or more weapons systems (phasers and photon torpedoes, for example) at one opponent.

**Prerequisites:** Lock On (T)

**Duration:** Instant

**TN:** Target's protection+10

**Effect:** With a successful skill test made to attack, the primary target suffers damage from each weapon system employed. Combine penetration values for the weapons and apply the aggregate to the target ship's shields. For example, phasers with penetration 5 and torpedoes with penetration 6 have a combined penetration of 11. The target number for the attack is equal to the primary target's protection+10. The tactical officer makes one attack skill test.

### Ramming Speed (Helm)

In a last ditch effort to stop the enemy no matter the cost, the starship rams into the opposing vessel. Although this sacrifices both ship and the crew, it usually destroys the opposing ship.

**Prerequisites:** Point blank range; cannot be used at Full Stop (H)

**Duration:** Instant

**TN:** Target's protection–Size

**Effect:** The helmsman makes a System Operation test against a target number equal to the primary target's protection minus its size (see page 136). This reflects the ease of hitting larger ships and the difficulty in hitting smaller ships. The target ship suffers damage equal to the ramming ship's current structure + current shield strength. The acting ship suffers reciprocal damage (determined by the target's remaining structure and shield strength).

### Target System (Tactical)

The tactical officer targets a specific system on an opposing ship—a weapons system, the propulsion system—in the hopes of disabling it. If the attack penetrates the target's shields and exceeds the shield's threshold, the damage is inflicted directly to the system in question.

**Prerequisites:** Lock On (T)

**Duration:** Instant

**TN:** Target's protection+10

**Effect:** Choose a system targeted by this maneuver and make an attack test with the TN equal to the primary target's protection+10. With a successful attack test, apply damage directly to the targeted system (rather than to the ship's structural damage track). For every 3 points of damage in excess of the target's shields threshold mark off one box of damage on the targeted system's damage track.

### Z-Axis (Helm)

The starship takes advantage of the three-dimensional nature of space to gain a better position or maneuver out of danger.

**Prerequisites:** None

**Duration:** Instant

**TN:** 15

**Effect:** With a successful test, the ship changes its position along the vertical axis (either up or down, player's choice). If the ship's next maneuver is a Helm maneuver, the player making the test gains a +5 bonus to the skill test. This bonus is lost if the next maneuver is not a Helm maneuver. In addition, a Z-Axis maneuver allows the acting ship to either close the distance to the primary target by one range increment or break an opponent's Lock On. This effect must be chosen prior to making the skill test.

## Tier Three Maneuvers

All maneuvers in this tier are Command maneuvers. These maneuvers involve precise timing and specific conditions, as described under the maneuver's prerequisites. Because each relies on the commanding officer's ability to judge battlefield conditions, think tactically, and strike at the right time, each maneuver in this tier requires a successful Tactics skill test by the commanding officer.

### Cochrane Deceleration (Command)

An extremely fast and difficult stop, the Cochrane Deceleration forces an opposing ship to fly past the starship employing this maneuver.

**Prerequisites:** Come About (H), Match Speed (H).

**Duration:** Special

**TN:** 15

**Effect:** The acting ship must successfully Come About and Match Speed before attempting this maneuver. When successfully performed, the acting starship gains a +5 protection bonus from attacks made by the primary target for the remainder of the round. In addition, the tactical officer may immediately perform one tactical maneuver in excess of the ship's action allowance for the current round. The officer must use one of his individual actions to take advantage of this maneuver and must still make the appropriate skill test. Cochrane Deceleration automatically increases the distance between the acting ship and its primary target by one range increment (from short to medium, for example) and brings the ship to a Full Stop (as per the maneuver).

### Evasive Attack (Command)

The starship performs an unexpected evasive maneuver while attacking at the same time.

**Prerequisites:** Come About (H) or Hard About (H), must Close (H)

**Duration:** Special

**TN:** 20

**Effect:** This maneuver allows the acting starship to increase range to the primary target by +1 range increment, grants a +10 bonus to next helm maneuver executed, and the tactical officer may perform a free Fire maneuver (though the officer must have an individual action available). The helm maneuver bonus lasts until the target's next action. Thus, if the target takes an action after Evasive Attack, but before the acting starship executes its Helm maneuver, the +10 bonus is lost.

**Example:** The *Resolute* executes an Evasive Attack against a Cardassian cruiser as its first action in the round. If the second action is a Helm maneuver, then the *Resolute* benefits from a +10 bonus to the test. If the Cardassian ship acts before the *Resolute* can perform a Helm maneuver (by winning initiative in the next round, for instance), then the *Resolute* loses the +10 bonus.

### Fast Attack (Command)

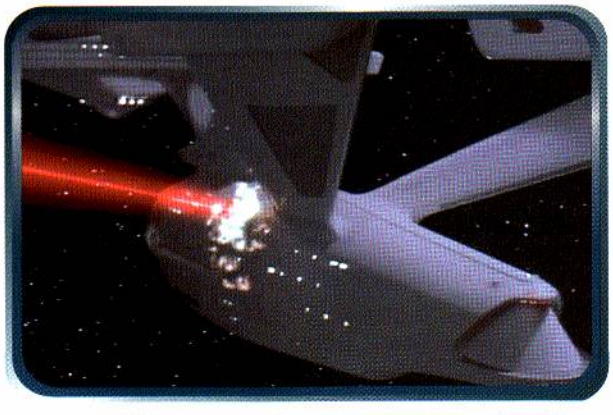
The starship rapidly closes the distance to an opponent and speeds past him, firing weapons throughout the strafing run.

**Prerequisites:** Must Close (H) by two range increments in one maneuver

**Duration:** Instant

**TN:** 15

**Effect:** If successful, this maneuver allows the acting ship a free Multiweapon maneuver and increases range to the primary opponent by 2. The tactical officer must have an individual action available to take advantage of the Multiweapon maneuver, and must make an attack skill test as normal (see Multiweapon maneuver, page 119). This maneuver does not count against the ship's action allowance. The attacking ship must have closed the distance to the defending ship by two range increments with one maneuver, either in the current, or the previous, round.



### Full Attack (Command)

The starship lays down a withering hail of fire, attacking with every available weapon at a multitude of targets.

**Prerequisites:** Lock On (T), Match Speed (H); must be at point blank or short range

**Duration:** Instant

**TN:** 25

**Effect:** This is an extremely difficult maneuver to perform. The acting ship must currently have Lock On and Match Speed, as well as being in the point blank or short range increment. If successful, the tactical officer may perform both the Multifire and Multiweapon maneuvers for free (though he must have individual actions available to perform). These maneuvers do not count against the ship's action allowance. The officer declares the order in which ships are attacked, starting with the primary target, and declares which weapon systems are being used. The attack TN equals the target's protection + 5 for each attack. A failed test does not halt the chain of attacks. Roll damage for each successful attack separately, applying the combined penetration values for each weapons system used once per hit.

### Immelmann Turn (Command)

An Immelmann Turn is a sharp, sustained turn that results in the hunter becoming the hunted.

**Prerequisites:** Close (H), Hard About (H)

**Duration:** Special

**TN:** 15

**Effect:** This maneuver affects opponents by making it more difficult for them to perform helm or tactical maneuvers. With a successful test, all opponents with the acting ship as their primary target suffer a –5 penalty if their next action is either a helm or tactical maneuver. In addition, ships performing this maneuver automatically Close with their primary target by one range increment (no test required). This does not count against the acting ship's action allowance.

### Picard Maneuver (Command)

Made famous by its inventor, Captain Jean-Luc Picard, this maneuver is especially difficult to perform. The starship takes advantage of relativistic time dilation by using a short warp speed burst to appear in two places at once, then fire on its opponent.

**Prerequisites:** Close (H), Lock On (T)

**Duration:** Instant

**TN:** 25

**Effect:** The acting starship must first Close and achieve Lock On to prepare for time dilation and offensive action. Upon performing this maneuver, the acting ship generates an after image that results in a +5 bonus to its protection for the duration of the round. In addition, the tactical officer may perform one tactical maneuver in excess of the ship's action allowance for the round. To perform this maneuver the tactical officer must use one of his individual actions and must still make the appropriate skill test.

## REPAIR

When the battle is over, it's time to repair any damage the ship suffered. The more damage a ship and its systems incurs, the harder it is to effect repairs. Some damage may be so extensive that repairs can take days, or require the ship to put in to a starbase.

Any character with the appropriate skill can make repairs. The Repair skill is useful only for repairing ship's systems up to a TN 15; more difficult repairs, and those affecting the ship's structure, require the appropriate Engineering skill. For example, to add structure requires a Structural Engineering skill test, while repairing a warp drive sustaining three blocks of damage calls for a Propulsion Engineering skill test. All other systems must be repaired using the System Engineering skill.

## Systems

When individual systems sustain damage, either through combat or space-based hazard, the Crew can make a Repair or related Engineering skill tests to repair the damage and improve the system's functionality. In ordinary circumstances, repairing a system initiates an extended Repair or Engineering test with an aggregate TN equal to 15 x the number of damage blocks being repaired (see Table 7.13: System Repair TNs) and test interval of 1 hour. At the end of each 1 hour interval, the crewmember making (or leading, in the case of combined tests) makes a repair test and adds his test result to any previous results. For every 15 points scored, the Crew repairs 1 block of damage on the system damage track.

### TABLE 7.13: SYSTEM REPAIR TN'S

| System Damage | TN | Est. Repair Time (avg.) |
|---|---|---|
| One Block | 15 | 1.5 hours |
| Two Blocks | 30 | 3 hours |
| Three Blocks | 45 | 4.5 hours |
| Four Blocks | 60 | 6 hours |
| Five Blocks | 75+ | Variable |

Conducting repairs in this manner enables the Crew to repair damage incrementally, and discontinue the repair effort at any time. It also enables them to repair multiple blocks of damage faster than the average repair time by virtue of scoring high degrees of success. For example, if the Crew attempts to repair 4 blocks of damage, the aggregate test TN is 60. With each test requiring one hour, it is conceivable that repairs could be completed after 3 tests, reducing the total repair time from an estimated 6 hours to a remarkable 3 hours.

If a system goes offline as a result of taking its last block of damage, you can rule that repairing the last counts as two or more blocks of damage to increase the repair time. Or you could rule that it's impossible to repair such damage without going to a starbase.

### Emergency Repairs

There are instances in battle when there is no time to effect complete repairs on a damaged system. The standard time to restore the system to fully operational status requires hours or days of work, and the engineering crew has a fraction of the time it really needs. The star will explode in a nova in ten minutes, and it will take hours to get the warp drive back on-line, or the phasers require four hours of repair but the captain needs to get off one good shot before the Romulans bear down. In these cases, characters must perform emergency repairs to the system to get it working in the short run, rather than making long-term repairs.

First, the player should select which type of emergency repair he or she wants to employ. Table 7.14: Emergency Repairs describes four types of emergency procedure. The type establishes the time required to make the repair, the target number for skill tests, and how long the repair will hold. Players can choose from among the following:

**Quick Fix:** The character attempts to quickly replace damaged components. This requires more time, but is the most reliable type of emergency repair. It is most often used immediately after one battle, but when the crew anticipates another attack soon.

**Bypass:** The character attempts to bypass a damaged component, rather than replacing it. This takes less time than a quick fix, but is also less reliable.

**Patch:** The character attempts to fix whatever is damaged, working with it rather than replacing or bypassing it. This requires even less time, but fails more frequently.

**Jury-Rig:** The character attempts to get the system working by any means necessary, such as using the wrong components or jamming circuitry into place. This is the fastest way to restore functionality, but at a cost to the system's reliability. It's the best way to get a system up and running in the middle of battle.

After selecting the repair type, the player makes a System Engineering or Repair skill test. The target number depends on the type of procedure being employed, as shown on Table 7.14. Repair skill can only be used to fix systems with a target number no higher than 15; more difficult repairs require System Engineering. Each procedure lists the time required to complete repairs, with the player making the skill test after the time has elapsed. Conduct the repair as a standard test (characters can retry failed tests). When performed during a combat round, each procedure counts as a full-round action. Thus, a character performing a patch during combat would spend 10 full-round actions (10 rounds/minute) on the problem.

If this skill test is successful, the character restores at least one point of damage to the system damage track. Degrees of success apply, so that a complete success restores two points, a superior success restores 3 points and an extraordinary success restores four (up to the system's maximum). A system with zero points left could have up to three points restored in this way. The system still suffers whatever cumulative penalties are listed on its damage track for the current damage level.

Repairs of this nature can be unreliable, failing at the worst possible moment. Table 7.14 lists a period of time for each procedure after which the system must make a reliability test. For example, after 10 minutes a system repaired with a bypass must make a *reliability* test. A player rolls 2d6 and adds the system's reliability modifier (see page 137) to the roll, then compares this result to the TN on Table 7.14. This reliability test is made after every interval until it either fails or the system is fully repaired (using the rules on page 121). If the test result is less than the stated TN, the system fails, taking at least one point of damage. Degrees of failure apply, so a complete failure damages the system by two points, and a dramatic failure causes three points of damage (negative numbers do not apply). A character can attempt to perform another emergency repair.

**EXAMPLE:** The *U.S.S. Voyager* has Class E sensors (+8 reliability), which have suffered five points of damage. The sensors are off-line, the ship suffers cumulative penalties, and a Hirogen ship bears down on them. Lieutenant Ward has a half-hour before the enemy arrives, and so attempts a bypass to get the sensors up and running. She spends 10 minutes on the problem, and makes a System Engineering skill test against a TN 15. Ward's player rolls 11 on 2d6, + 7 for her skill, +2 Int modifier, for a total of 20. Ward restores two points of damage to the sensors.

After an hour, the sensors must make a reliability test, and Ward's player rolls 2d6 and adds the sensor's *reliability modifier* (+8), getting a result of 15. The bypass holds and the sensors continue to function.

## STRUCTURE

After the battle is done, any damage to the hull can be repaired, thus restoring lost structure. Hull repairs cannot be performed during combat, because they require extensive effort. Work bee shuttles hold replacement plates in place while engineers in environment suits and crewmembers inside weld them into place. To restore a ship's structure is an extended Structural Engineering skill test. Additional crewmembers participating in the test add +1 per contributor to the test result (as per the combined test rules, page 85). The target number for this test equals TN 25 for each point of damage being repaired, with a time interval of one day per skill test. Thus, in order to restore 10 points of structure would be a Structural Engineering test with an aggregate TN 250, with each skill test made equaling 1 day's work.

### TABLE 7.14: EMERGENCY REPAIRS

| PROCEDURE | TIME | TN | FAILS IN... | RELIABILITY TN |
|---|---|---|---|---|
| Quick Fix | 1/2 hour | 15 | 3 hours | 10 |
| Bypass | 10 minutes | 15 | 1 hour | 15 |
| Patch | 1 minute | 15 | 10 minutes | 20 |
| Jury-Rig | 1 full-round action | 20 | 10 rounds | 25 |

# 8 REWARDS

The legends of the *Star Trek* universe—the Kirks, Picards, and Siskos—all share one common attribute: They have accumulated a great deal of *experience*. In the *Star Trek Roleplaying Game*, experience measures a character's general level of competence and ability. As a character grows more experienced, he has the opportunity to undergo advancements and increase his levels in his skills, reactions, attributes, and other abilities. In short, he becomes better equipped to deal with the hazards at hand and the wider universe around him.

By using advancement picks, players reveal how they feel recent game events have affected their characters' ongoing development. By building and enhancing their characters' innate characteristics and attributes, players adapt their characters over time, simulating the personal development that results from their characters' exploits.

## EXPERIENCE AWARDS

Depending on your individual style, you may award experience to your players in one of two ways: after each individual test, or after each episode. If you choose the former method, your players will have a bit more record-keeping to worry about during play. If you choose the latter method, you'll have to keep running experience totals throughout the episode and tally everything at the end.

No matter which method you choose, the rules for awarding experience remain consistent from one game to the next. Characters earn experience by accomplishing the goals of an episode or scene, based on how well they accomplished those goals and how well they roleplayed their characters. Although numerous factors can alter or modify experience awards, the basic award triggers remain constant. Refer to Table 8.1: Experience Awards for base award numbers.

### EXPERIENCE FROM SUCCESSFUL TESTS

The most common way to gain ongoing experience during an episode is through the completion of story-related tests. When a character succeeds at a particular test during play, he gains experience equal to the test TN. His companions gain half this amount of experience.

In most games, experience gained by successfully completing tests should only come from tests that have relevance or bearing on the story or its objectives. For example, a diplomat shouldn't receive experience for every random guard and vagrant he persuades to his way of thinking. But he should receive experience for successfully convincing a hostile ambassador's aide to let him "peek" at the ambassador's coded personal logs, especially since clues to a major story objective reside within these same recordings.

## TABLE 8.1: EXPERIENCE AWARDS

| Condition | Experience Award |
|---|---|
| Successful completion of test related to story objectives | TN of test (companions gain half this amount) |
| Successful completion of episode's primary objective | 1,000 (to divide among the Crew) |
| Successful completion of episode's secondary objective | 500 (to divide among the Crew) |
| Successful completion of scene purpose | 100 (to divide among the Crew) |
| Character was roleplayed exceptionally well | per character |

Obviously, determining applicable tests becomes something of a judgment call. As Narrator, you need to be fair to your players while at the same time servicing the needs of the story. Try to spread important tests across the skill set of the entire crew or group. If the command officer is always making all of the important story-related tests, the other players will quickly become disillusioned. To narrate a great game episode, you need to ensure that everyone is participating. Players will forgive a great deal as long as they feel they have a personal stake in the outcome of the story.

Finally, you might want to ask your players to keep a general record of the types of tests their characters succeeded at during the episode. While this isn't critical, if you want to justify specific advancement picks the record will come in handy. Also, some Narrators impose a limit of one test of each type per scene. Thus, if a character succeeds at three critical Computer Use tests in a single scene, the character will only receive experience for one of them (normally the test with the highest TN). See "Spending Experience," page 124, for additional information.

## Fulfilling Story Objectives

Characters also gain experience by fulfilling the primary and secondary objectives of the story, as well as individual scene goals along the way. These may include solving riddles, interacting with specific supporting cast characters, or thwarting the nefarious plans of an enemy or rival. *Chapter 4: Building Episodes* provides additional information on structuring stories and episodes for your series.

### The Primary Objective

*Chapter 4: Building Episodes* includes guidelines for creating detailed and engaging stories set in the *Star Trek* universe. When designing individual episodes, the Narrator normally gives each episode a primary goal—the main plot—and a secondary goal—the subplot—for the characters to overcome.

You should award 1,000 experience to the crew for overcoming an episode's primary objective. Note that the experience is divided among the group of characters; each character doesn't receive 1,000 experience. Most Narrators will divide the experience equally among the participating characters.

In certain special cases, however, it may be appropriate to weight the experience awards more heavily in favor of one or more characters. While this practice shouldn't occur often, you can occasionally use it to reward truly exceptional play—a character who makes an unusual sacrifice, a character who saves the lives of the entire crew, or a character who singlehandedly solves most of an episode's objectives.

### The Secondary Objective

You should award 500 experience to the crew for overcoming an episode's secondary objective (enough for a single character to gain half an advancement). As with the primary objective, this experience is usually divided equally among the participating characters. Once again, it might be appropriate to weight the experience award. Use your own judgment based upon the actions of the individual characters during the course of the episode.

### Scene Goals

In the *Star Trek Roleplaying Game*, every episode is composed of a collection of scenes. Scenes form the lifeblood of episodes, and each scene normally serves a discrete purpose. Purposes can be as diverse as establishing atmosphere, creating or resolving conflict, raising or solving mysteries or questions, or providing critical information. When the crew successfully accomplishes a scene purpose, award them 100 experience. Weight the awards if you feel the situation warrants it. For more information on scenes and their design, see "Scenes," page 53.

### Exceptional Roleplaying

Depending on your own personal style and the type of series you run, good roleplaying may be as important as the completion of story objectives. During the course of a *Star Trek Roleplaying Game* episode, characters are constantly interacting with the setting and its inhabitants. If your particular version of the *Star Trek Roleplaying Game* doesn't really stress roleplaying, you don't have to give out additional experience for good roleplaying. However, players who truly embrace their characters and the setting, who "get into character" and try to react to circumstances as their character would, probably deserve a little something extra in the experience department. On the flip side, players who force their characters to go against type or do things their characters would never do probably don't deserve any experience bonuses for roleplaying.

### Bonus Awards

Sometimes characters will do something so extraordinary, or solve a problem in such a clever fashion, that their actions scream for some type of extra award. In this case, give them something extra for their originality. Bonus awards should rarely exceed 100 points or so, but if you feel they are warranted, by all means give them out to reward an exceptional performance. This type of award may also be appropriate for characters or Crews who overcome overwhelming odds or face unusually extreme hazards.

## Spending Experience

When a character accumulates 1,000 experience points, the player may spend the experience to allow his character to undergo an *advancement*. When a character undergoes an advancement, he gets to make five picks on the Advancement Table. Refer to the *Star Trek RPG Player's Guide*, page 153, for more information on what a character's picks are worth.

Although players can theoretically purchase anything on the Advancement Table for their characters, it's your job as Narrator to make sure that their picks work within the context of the episode or series. Characters should purchase new skills, traits, abilities, and Renown to reflect events and accomplishments that occur during the game. If a character has never spent any time with Andorians and has not researched their habits or culture, it would seem a bit strange for him to spend his advancement picks on Andorian language or cultural skills. On the other hand, if he saved his vessel and his Crew during the episode by designing an innovative computer program, he may decide to spend several picks on Computer Use.

Generally, if a player wants to buy a new skill, specialty, or professional ability for his character, you should ask him to justify the acquisition through game play. A character doesn't simply learn a new skill overnight. Normally, they are exposed to a skill in some narrative manner, and then spend some time training and studying, often using holodeck simulations. As long as the player justifies his character's training appropriately, you should let him use his advancement picks to acquire the skills he chooses. In certain special cases, you may wish to impose short training periods; allow him to spend his picks, but force him to wait several weeks of game time until his character actually enjoys the benefits of the new skill.

Other advancement possibilities—attributes, edges, Renown, Courage—often represent more abstract development on the part of a character. At your discretion, you may want to require characters to undergo periods of training to improve certain abilities (especially attributes or Health). You may also want to require justification for Renown or Courage purchases, since these often reflect in-game accomplishments or heroics. After all, building an impressive legend or cult of personality around their favorite character is all part of the fun for your players; in time, their characters will be poised to take their places among the Kirks and Picards of the Galaxy, and your players will thank you for it.

## TABLE 8.2: SAMPLE RENOWN TRIGGERS

| Trigger | Award |
|---|---|
| Saving the life of an important NPC | NPC's Renown/5 (round down) |
| Saving the life of an important NPC during a routine mission or event (diplomatic, military, religious, etc.) | +1 |
| Saving the life of an important NPC during a publicized mission or event (diplomatic, military, religious, etc.) | +2 |
| Saving the life of an important NPC during a highly publicized mission or event (diplomatic, military, religious, etc.) | +3-5 or more |
| Exposing an enemy operative, spy, or agent | Agent's Renown/5 (round down) |
| Exposing an enemy operative, spy, or agent during a routine mission or in opposition territory | +1 |
| Exposing an enemy operative, spy, or agent during a dangerous mission or in friendly territory | +2 |
| Exposing an enemy operative, spy, or agent during a critical mission or in close proximity to friendly power brokers (UFP pres., for example) | +3-5 or more |
| Showing uncommon bravery in the midst of battle with a renowned commander or in the face of great adversity | commander's Renown/5 (round down) |
| Showing uncommon bravery in the midst of an important battle with a renowned commander | +1 |
| Showing uncommon bravery in the midst of a critical or highly publicized battle | +2 |
| Showing uncommon bravery in the midst of a species-wide or Galaxy-shaping battle | +3-5 or more |
| Successfully completing an intricate and publicized negotiation or treaty with a renowned diplomat | diplomat's Renown/5 (round down) |
| Successfully completing a major public negotiation or treaty | +1 |
| Successfully completing an extremely critical or intricate public negotiation or treaty | +2 |
| Successfully completing a public negotiation or treaty of Galaxy-spanning scope or importance | +3-5 or more |
| Making a scientific or exploratory discovery of importance | +1 |
| Making a scientific or exploratory discovery of major or critical importance | +2 |
| Making a scientific or exploratory discovery of Galaxy-spanning importance | +3-5 or more |
| Discovering a new or innovative use for conventional or existing technology | +1 |
| Inventing an important new technology | +2 |
| Inventing a true technological breakthrough (something that will change life throughout the quadrant for the better) | +3-5 or more |

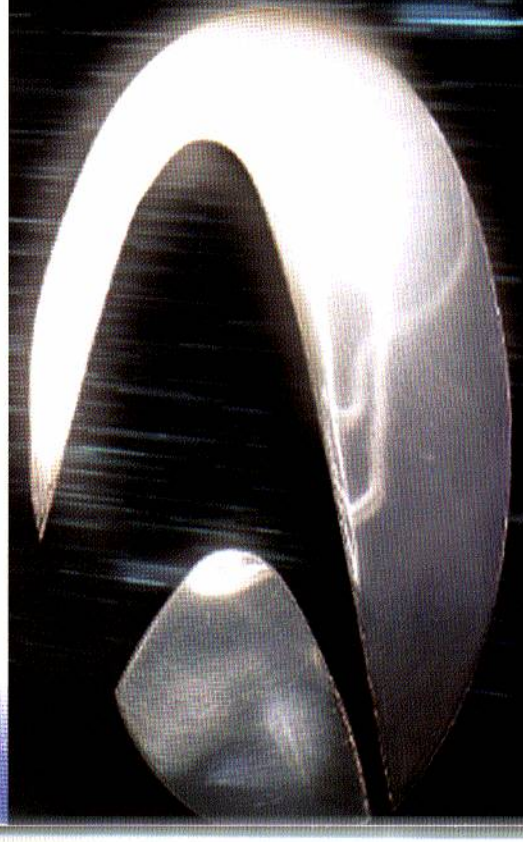
## RENOWN AWARDS

Characters gain Renown during play through exceptional or ignoble actions called *triggers*. As a broad general rule, if an action or accomplishment draws unusual notice or acclaim, the character performing the action gains Renown of some type. Killing a notorious assassin wanted throughout a sector or negotiating an important treaty among a group of warring planetary factions would both garner a character varying levels of Renown.

As Narrator, you should normally limit your Renown awards to a point or two at a time. Groundbreaking accomplishments or Galaxy-spanning events could conceivably earn a character five, ten, or even a dozen points of Renown. Alternately, since Renown can be purchased using advancement picks, you may require your players to use their picks to buy Renown after their actions or accomplishments during an episode warrant the purchase.

Table 8.2: Sample Renown Triggers provides a list of sample Renown triggers and their suggested Renown awards. Depending on the setting and the nature of your series, almost any action could theoretically generate Renown for a character. Don't consider this list the only authority on Renown awards; rather, use it as a guide to apply to your own series.

# Narrator Resources



# 9 STARSHIPS

Starships are perhaps the key element of *Star Trek*. They serve as the primary means of transportation from exciting adventure to exciting adventure. They are home to their crews. And without them, you couldn't have tense and thrilling starship battles. From the sleek lines of the *Intrepid*-class, to the cramped but powerful *Defiant*, to the awesome majesty of the Romulan warbird, the starships of *Star Trek* fuel our imaginations. This chapter describes starships, with rules for building your own, and several sample profiles for specific ship classes.

## THE STARSHIP PROFILE

Every starship displays its data in a format known as the starship profile. At the end of this chapter are profiles for several starships from the various *Star Trek* series for use in your games. When constructing your own starships, use the blank starship profile found at the end of this book to assist you.

### PRODUCTION DATA

The production section of the starship profile contains basic information about your starship, such as the name of the class (*Constitution, Constellation, Galaxy*), its classification (explorer, heavy frigate, scout), the year it was first launched, and its origin (Federation, Klingon, Romulan).

When designing your own starships, its classification and year launched impact your design options. A ship's classification in part determines its size (which in turn establishes which elements you can include) and the maneuvers it may perform. The year launched sometimes affects whether certain advanced components are available at the time the ship was built.

### HULL DATA

The hull section of the profile details information about the starship's general size and shape. While it doesn't tell you whether the ship looks more like a Klingon bird-of-prey or a Starfleet *Akira*-class ship, the profile provides vital information about the ship's overall size, number of decks, measurements, and crew complement.

**SIZE:** Starships are collections of individual systems that make it a space ship, such as propulsion systems and life support. The ship's size dictates the amount of space it has for various systems. Size also has a bearing on the number of traits available to the ship (see page 136), and any maneuver modifiers (see *Chapter 7: Starship Operations*).

**STRUCTURE & SPACE:** Every starship has a structure rating representing its durability and resistance to damage. Structure is like wound points for starships. The larger a vessel, the more structure it has. Structure also relates to the amount of volume and related resources available for ship systems (which is used exclusively with the starship construction rules, beginning on page 135).

**Crew Complement:** A starship's crew complement depends on several factors, including its size, classification, and origin. For example, Klingon ships tend to employ smaller, more disciplined crews, while Romulan ships have large crew complements.

## Operational Data

The operational data section of the starship profile contains information about the standard and special systems found on board a ship, such as transporters, shuttlecraft, and cloaking devices.

**Atmosphere Capable:** Whether or not the starship has the capability for entering an atmosphere and landing is described under this entry. Normally, large starships do not enter planetary atmospheres, but shuttlecraft and smaller vessels often do. Some ships, however, are modified with the necessary engines, landing gear, and streamlined hull for atmospheric operations.

**Cargo Units:** Nearly every vessel has areas of unused space that can be used to store equipment, sundry cargo, or even passengers. This is especially important to merchant freighters and resupply vessels, though even the mightiest starships have been called on to haul medical supplies or industrial equipment. The volume of space available on board the ship dedicated to storage is recorded here.

**Cloaking Device:** Although Federation ships do not normally utilize cloaking devices, the Klingons, Romulans, and some other species use them extensively. If a ship possesses a cloaking device, its statistics are listed here.

**Life Support:** Starships require their own artificially-generated life support to keep their crews alive. These include gravity, oxygen, and inertial dampeners. Should these systems fail, a crew can experience many adverse affects. This entry lists the game statistics for the ship's life support systems.

**Operations Systems:** Systems not included on the starship profile, such as optical data networks, computer cores, flight control systems, and command and control systems, are listed under this profile heading. While too numerous to include individually, they can be damaged as a result of starship combat, and their overall reliability rating is included here.

**Sensor Systems:** Sensors serve as the starship's eyes and ears. Without them, the crew would be completely cut off from the Galaxy around them. The ship's sensors and game statistics are described here.

**Separation Systems:** Some starships, such as Starfleet's *Galaxy*-class, come equipped with separation systems. These systems allow a vessel to decouple certain sections into separate vessels (usually so that part of the ship can flee to safety while the other part confronts danger). The most common such system is the saucer separation available on many Federation starships. This entry lists whether or not the ship is separation-capable.

**Shuttlebay:** This entry lists the number and location of the ship's shuttlebays. In order for a starship to carry smaller embarked craft, it must have at least one shuttlebay.

**Shuttlecraft:** The term "shuttlecraft" refers to any number of smaller spacecraft carried on board—such as fighters, a captain's yacht, shuttles, and work bees. All are Size 2 or smaller. The total number of craft, in size, is listed here.

**Tractor Beams:** A focused graviton beam used to physically hold other starships at short distances; tractor beams are generally used to tow other ships. This entry lists the number and location of the ship's tractor beam emitters.

**Transporters:** Transporters provide the most common means for boarding and leaving a starship. All but the smallest, most primitive ships have transporters (during the *Enterprise era*, many ships were built before transporters existed), both standard and emergency. This entry lists the type and number of transporters on board.

## Propulsion Data

A starship's propulsion systems serve as its heart; it can neither move nor provide power to its essential systems without propulsion systems. Impulse engines propel starships at sublight speeds. Warp engines propel the vessel at faster-than-light speeds.

**Impulse Drive:** Every space-capable vessel has impulse engines in some form, whether they are ancient chemical rockets or the latest in reaction control drives. Recorded here are the ship's engine class, maximum speed (expressed in terms of light speed), and reliability.

**Warp Engines:** A vessel's warp engines determine how fast it can move at superluminal speeds. This has little bearing in starship combat (since most battles take place at impulse speeds), but can impact other events in an episode. This entry lists the ship's warp drive type, its standard, sustainable, and maximum speeds, and reliability.

## Tactical Data

Not all species in the Galaxy are peaceful, and the dangers of space travel demand that starships possess the means to protect themselves. Therefore, most ships come equipped with beam weapons, missile weapons, and deflector shields.

**Beam Weapons:** Beam weapons employ various means to direct destructive energy at a threat, from Cardassian collimated disruptors to Starfleet's phasers. These multi-role weapons provide a strong balance between range, damage, and flexibility. This entry lists the type, number, reliability, and damage caused by each type of beam weapon on board.

**Missile Weapons:** Missile weapons, such as torpedoes, lack a beam weapon's ability to target specific systems, but make up for it with their greater range

and destructive force. This entry lists the type, number, reliability, and damage caused by each type of missile weapon on board.

**Deflector Shields:** Deflector shields help to protect a ship not only from attacks, but also from many space-based phenomena, such as radiation fields, ion storms, and meteor showers. This entry lists the type, number, reliability, and amount of protection afforded the ship's deflector shields.

## Miscellaneous Data

This section of the profile includes three important starship features: a ship's maneuver modifiers, its traits (if any), and system failure tracks (see page 115).

**Maneuver Modifiers:** Maneuvers allow a vessel to perform specific actions, such as executing an evasive pattern, firing a weapon, or performing a micro warp jump. As described in *Chapter 7: Starship Operations*, a starship's maneuver modifiers determine the TN modifier (positive or negative) to maneuvers a ship performs in an action round.

**Traits:** Much as ordinary traits distinguish characters, starship traits do the same for spacecraft. Every starship class, and indeed every individual ship, may have its own idiosyncrasies that make it stand out from others of its type. If the ship possesses any starship traits (see page 142), list them under this entry.

## Starship Classifications

Vessel classifications allow the easy identification and understanding of a starship's capabilities in broad terms. For example, while the Cardassians may not have any first-hand knowledge of the capabilities of the *U.S.S. Defiant*, its classification as a "heavy escort" indicates that the *Defiant* is a small vessel designed for patrol duty with limited range (attributes of an escort). The term "heavy" further denotes the *Defiant* as well armed, potentially at the expense of speed.

Table 9.1: Starship Classifications on page 134 lists standard vessel classifications typically used among the great powers of the Alpha and Beta Quadrants. Each species has its own additions and alterations (such as the Romulan "warbirds" and "starbirds"), but all generally recognize the listed types in some form (even if it does not build them).

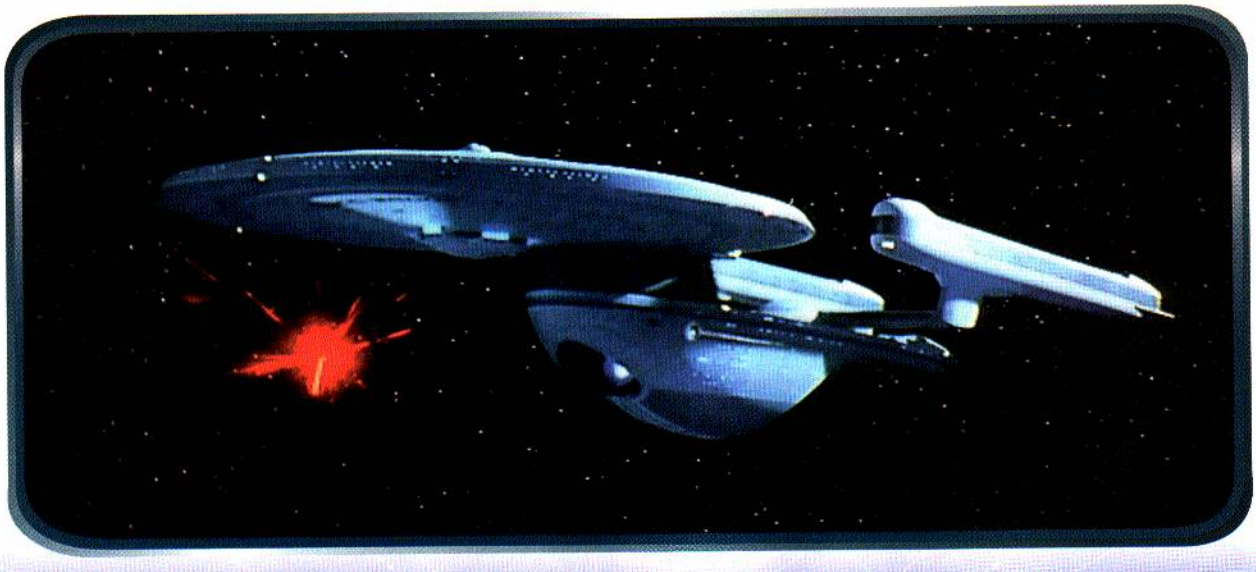
Most classifications break down into "fast/far/light" and "heavy" versions. A fast, far, or light variant typically has lighter armament than other ships of that general type, but is equipped for greater speed, range, and/or maneuverability. Such ships also often have the advantage of being easier and less expensive to construct. A heavy variant substitutes additional firepower and defensive capabilities at the expense of speed or scientific systems.

A vessel's classification has important uses in the game—it determines the acceptable sizes, starting space, bonuses when purchasing systems, and maneuver units for a ship. However, no one classification is considered superior to any other in terms of construction; each has its benefits and drawbacks.

### Warships

A warship, as the name suggests, is one built for the express purpose of waging conflict. In times of war these vessels are found on the front lines, typically part of large battle groups with additional combat vessels such as cruisers, destroyers, and frigates. The warship, in particular the battleship, is as much a psychological weapon as a weapon of destruction—their formidable size and firepower can sometimes deter conflict before a shot has even been fired.

A vessel classified as a warship should have an offense value (see page 142) of all its weapons of at least five times its size. For example, a size 8 dreadnought should have weapons totaling an offense value of at least 40.



### Explorers

Whereas most governments classify vessels as purely military (a warship) or scientific (a surveyor), Starfleet has always followed a doctrine of well-balanced vessels capable of a variety of mission platforms. The explorer classification is the largest size of vessel that Starfleet fields. During times of conflict explorers function as front-line combatants, leading battle groups and fleets of ships. Otherwise an explorer can typically be found operating independently, filling its namesake, engaging in important diplomatic missions, or taking part in errands of mercy.

An explorer has at least adequate sensors, typically Class 3 or better, is capable of warp speeds greater than 7, and has an offense value greater than five times its size.

### Cruisers

Cruisers are a mix between a warship and a destroyer, able to project power in a short period of time. This philosophy has resulted in a variety of cruiser designs—some relying upon multiple energy weapons, others a proliferation of missile weapons, and still others on the ability to utilize smaller armed craft. In most cases, cruisers fulfill the same duties as traditional warships except that their smaller size makes them easier and faster to construct.

In the case of Starfleet even the simplest cruiser is expected to fulfill a variety of roles. Starfleet's most famous design, the *Constitution*-class starship, was, in fact, a cruiser.

Cruisers should be sturdy and well-rounded in design, with an offense value of at least four times their size. All cruisers should have at least one missile weapon built into their design and be capable of at least Warp 5.

### Destroyers

Over the years the term destroyer has represented a variety of design philosophies, but most traditional designs place size and speed over other considerations. A destroyer is one of the smallest of capital ships and contains at least rudimentary command and control capabilities. They are also exceptionally fast (even heavy variants). Destroyers tend to operate and coordinate groups of vessels together.

A destroyer requires an operation system of at least Class 2, a minimum speed of Warp 6, and an offense value of at least three times its size.

### Escorts

An escort fills a variety of roles, but are primarily used for defense. Escorts routinely operate on their own or work in conjunction with small battle groups. They tend to sacrifice speed for offensive punch and are small in size. As such, escorts can be easily constructed and replaced. It is not uncommon to find systems patrolled by escorts operating independently from a central base of operations.

Escorts should have an offense value of at least four times their size and their structure bolstered in some manner.

### Frigates

A frigate is the smallest capital ship fielded by most intergalactic governments and has a forgiving design philosophy. Most frigates tend to be small in design, fast, and able to lend support as needed. As such, they are not well-suited to operating independently and are frequently found in the company of other vessels, such as destroyers or cruisers.

A frigate vessel has no specific requirements.

### Scouts

As the name implies, scout vessels are not intended as combatants, although in a pinch they have at least some basic offensive and defensive capabilities. The scout's strengths lie in an excellent sensor suite and fast speed, making it able to outrun most dangers. The scout is a valuable starship both in and out of war.

A scout should have a at least Class 2 sensors, typically higher. A scout should have a minimum speed of warp 6. Most Klingon and Romulan scout vessels are equipped with powerful cloaking devices.

### Other Classifications

There are a wide variety of types of starships beyond those described above. In most cases, a starship's design requirements will be dictated by not only the vessel's classification, but by your interpretation of how the vessel should perform.

Cargo carriers, transports, and tankers require cargo units to move supplies, cargo, or personnel. You can allocate extra space for cargo units, but don't forget to allocate space for all of the primary systems as well.

Tenders and tugs are purely support vessels and are not expected to operate on their own. They generally lack any offensive capability. Tenders have extensive cargo space and personnel to service other vessels, while tugs have powerful engines and tractor beams to move and tow other vessels.

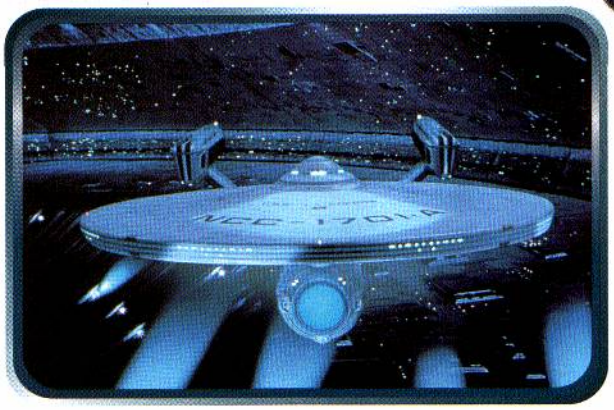
Shuttlecraft and fighters are quite small, and as such have limited space available. Offensive and defensive capabilities are determined by the design role, but even so these vessels are limited in their ability. A fighter's strength comes in numbers, not in a single offensive punch.

Other support vessels, such as medical ships, surveyors, and research laboratories may lack any offensive capability, although their defensive capabilities often make up for this vulnerability. Sensors and other "secondary systems" usually serve the most important role aboard these types of vessels.

## TABLE 9.1: STARSHIP CLASSIFICATIONS

| Ship Type | Classification Code | Minimum Size | Maximum Size |
|---|---|---|---|
| *Warships* | | | |
| Battleship | BA | 9 | 10+ |
| Dreadnought | DR | 7 | 10+ |
| Fast Attack | FAS | 2 | 4 |
| Fighter | FX | 1 | 2 |
| *Explorers* | | | |
| Explorer | EX | 7 | 10+ |
| Heavy | EXH | 9 | 10+ |
| Light | EXL | 6 | 9 |
| *Cruisers* | | | |
| Cruiser | CA | 5 | 8 |
| Battle Cruiser | CB | 5 | 9 |
| Exploratory Cruiser | CEX | 6 | 9 |
| Heavy Cruiser | CH | 6 | 9 |
| Light Cruiser | CL | 4 | 7 |
| *Destroyers* | | | |
| Destroyer | DA | 4 | 6 |
| Heavy Destroyer | DH | 5 | 7 |
| *Escorts* | | | |
| Escort | ES | 3 | 5 |
| Destroyer Escort | ED | 4 | 6 |
| Heavy Escort | EH | 4 | 6 |
| Light Escort* | EL | 2 | 4 |
| *Frigates* | | | |
| Frigate | FR | 3 | 5 |
| Fast Frigate | FF | 3 | 5 |
| Heavy Frigate | FH | 4 | 7 |
| Light Frigate | FL | 3 | 4 |
| *Scouts* | | | |
| Scout | SS | 2 | 4 |
| Fast/Far Scout | SF | 2 | 3 |
| Heavy | SH | 3 | 4 |
| *Specialized* | | | |
| Courier | SC | 2 | 4 |
| Medical | MD | 3 | 6 |
| Surveyor | SV | 3 | 6 |
| Deep Space Surveyor | SVH | 4 | 7 |
| Research/Laboratory | SRS/SRL | 8 | 10+ |
| *Support/Auxiliary* | | | |
| Cargo Carrier | TC | 4 | 6 |
| Runabout | RU | 2 | 2 |
| Shuttlecraft, Impulse | IS | 1 | 2 |
| Shuttlecraft, Warp | WS | 1 | 2 |
| Tanker | TA | 5 | 8 |
| Tender | TN | 4 | 7 |
| Transport | TT | 3 | 6 |
| Transport, Armored | TTA | 4 | 7 |
| Tug | TG | 3 | 5 |

* Light escorts are also known as corvettes



# CONSTRUCTING STARSHIPS

As with designing your own aliens or planets, as Narrator you will eventually want to design your own starships. While there are numerous ships already a part of *Star Trek*, new alien species you design should have their own, unique vessels. Or you might want to introduce a new class of Klingon ship to bedevil your players. Many Narrators find it enjoyable to design their own starships, to give them more variety beyond the ships already available to Starfleet or the Romulan Star Empire. Using these rules, you can create a variety of starships, from merchant freighters to mighty Hirogen battleships.

### SPACE STATION CONSTRUCTION

**You can also use these rules to construct space stations, such as Deep Space 9 or Spacedock. Stations are not really that different from starships, except in a few particulars. First, they tend to either be immobile or move very slowly. Second, they are much larger than starships; all but the smallest stations are much larger than the largest starships. Third, due to their size, they can often mount more powerful systems (particularly shields and weapons) than ships can. Keep these differences in mind and design your station accordingly.**

## STARSHIP CONCEPT

Before you design your own ship, spend some time thinking about the role it will play in your series, its purpose within the greater fleet to which it belongs, and the nature of the species or government building it.

First, you should consider why you are creating a new type of starship. Is it as the base of operations for your crew? Will it play an important role in your episode? As the focal point for your series, you should refer back to your notes on the Crew's base of operations in *Chapter 1: The Series Concept*, and design the ship to suit the needs of the Crew. You should equip the ship to handle the types of adventures your series will emphasize.

Moreover, you should think about the ship's role within the setting; why did Starfleet or the Cardassians build it? A starship's role can vary from scientific research (*Oberth*-class), to deep-space exploration (*Constitution*-class), to defense (*Defiant*-class), to a combination of all these roles and more (*Galaxy*-class). This influences the type of systems and crew it has. Every starship has a purpose, a niche that no other ship in its fleet fills—otherwise, why build a new ship? If Starfleet needs a fast, moderately armed exploratory vessel with excellent sensor capabilities, why would it design a new one instead of just using the existing *Intrepid*-class? A starship in your game should be more than a collection of systems represented by numbers—it should be unique, as much so as any character created by your players.

Finally, a starship says a lot about the people who built it. The Federation stands for peace, friendship, and the pursuit of knowledge, so most of its starships emphasize nonviolent exploits. Their ships look unthreatening, and lay emphasis on sensors and science labs over weapons. The Romulans, on the other hand, are out for Galactic conquest, and tend to be sneaky about it. Their starships are built for war (and incorporate cloaking devices). But what makes their ships different from Klingon vessels? That Romulan ships look like massive raptors, and Klingon ships look like giant, floating guns, says something about their respective cultures. Think about the people constructing the starship while you make decisions about its design.

## CONSTRUCTION STEPS

Once you determine the type of vessel you wish to build and your general design goals, it's time to begin construction. Starship construction is a straightforward process whereby you select components for your ship. You may need to go back and alter your selections to account for changes in your design along the way.

Certain elements of starship construction, such as class name, length and beam of your ship, and year launched depend on your own personal preferences, or the needs of your series or episode. You should make your own choices for profile entries not covered in the rules.

Building a ship is a five-step process:

- **DETERMINE SIZE:** Select the size of your vessel. A starship's size (from 1 to 10) determines the ship's structure (its wound points) and how many systems it can hold in terms of space. A small vessel can only hold a limited number of systems, while a larger vessel can hold many more.

- **Select Systems:** Once you know how much space you have to work with, you can select individual systems. Each major system or sub-system has a space cost associated with it—larger, more important, or more advanced systems take up more space. Once you run out of space, your vessel cannot hold any more systems.

- **Determine Maneuver Modifiers:** Individual starship classes may possess modifiers to the maneuvers they are capable of. (See *Chapter 7: Starship Operations* for information on maneuvers.) The vessel's size and classification indicates the bonus or penalty for each type of maneuver—command (C), helm (H), and tactical (T).

- **Select Traits:** Starships can possess traits, such as Flagship, which modify their basic abilities and provide bonuses in specific situations. Sometimes, entire starship classes possess the trait, such as the *Defiant*-class's Ablative Armor edge. Other times, you can assign traits to characterize an individual starship—the Flagship edge for the *U.S.S. Enterprise*-D. Edges and flaws differentiate your ship from similar vessels of its class or size.

- **Finishing Touches:** If you want, provide a few extra details on your ship's background—where and when it was designed, under what conditions, and why. Thinking about questions like these can help you to define your ship even further, and get the best use out of it during a game session.

## Size

A starship's size dictates the amount of space available to fill with shipboard systems. A small escort outfitted with the largest warp engine available would have little room for other critical systems like life support or sensors. Size is perhaps the single most important attribute for starships, because it determines how much space is available for various systems, its structure, the number of traits it can have, and maneuver modifiers.

Choose the starship's classification on Table 9.1 based on the kind of ship you plan to design. While it may seem acceptable to design a battleship and call it an escort (resulting in a really powerful escort), this violates the spirit of the rules. When choosing your ship's classification, select the appropriate type for the ship's role. Each classification lists a minimum and maximum size for the ship to be considered representative of the classification. Cruisers range in size from 5 to 8, for example, while heavy cruisers range from 6 to 9; a cruiser with a size of 9 is considered a heavy cruiser by definition. Resist the temptation to select a value larger than necessary. Not every battleship in the Klingon fleet is a size 10 ship.

To determine the length, beam, and height of your vessel use the dimensions provided on Table 9.2: Size as a guide. Typically, at least two of your ship's dimensions should fit into those for the listed size; if not, use the average size, or select the size based on length. The number of decks on a vessel varies, but on average each deck occupies three to five meters of height.

### Structure & Space

A starship's size determines its structure, the amount of damage its hull can sustain, and space, which is critical in selecting systems. A starship's structure equals its size times 5. For example, a size 7 ship has a structure of 35 (though this can change due to traits or unused space). Record the vessel's structure on your starship profile.

When you design a starship, you usually have some space left over—rarely will you end up with a ship with zero space remaining. In this situation, every 5 points

**TABLE 9.2: SIZE**

| Size | Length | Beam | Height | Space | Structure |
|---|---|---|---|---|---|
| 10 | 800-999 m | 700-799 m | 300-399 m | 125 | 50 |
| 9 | 700-799 m | 550-699 m | 200-299 m | 113 | 45 |
| 8 | 600-699 m | 400-549 m | 100-199 m | 101 | 40 |
| 7 | 400-599 m | 200-399 m | 80-150 m | 89 | 35 |
| 6 | 300-399 m | 100-199 m | 50-79 m | 77 | 30 |
| 5 | 150-299 m | 50-99 m | 31-49 m | 65 | 25 |
| 4 | 100-149 m | 26-49 m | 21-30 m | 53 | 20 |
| 3 | 51-99 m | 11-25 m | 6-20 m | 41 | 15 |
| 2 | 6-50 m | 4-10 m | 2-5 m | 29 | 10 |
| 1 | 1-5 m | 1-4 m | less than 2 m | 17 | 5 |

of remaining space can increase your vessel's structure by a like amount.

EXAMPLE: Don designs a size 5 vessel (structure 25). After completing construction, he has five unused points of space left over. Don can use these to increase his starship's structure from 25 to 30.

On the other hand, you may find yourself out of space even though you still have several key components to add or upgrade. In this case, you can opt to sacrifice structure for space (unless you decide to increase the ship's size). For every 5 points by which you reduce the ship's structure, you receive 5 points of space. You may not convert more than a quarter of a ship's structure to space.

EXAMPLE: Don runs out of space on his size 5 starship, but still needs 2 points in order to include impulse engines. By reducing the ship's structure from 25 to 20, he gains 5 more points of space, allowing him to purchase the impulse engine.

Most of the systems described later in the chapter have a space cost associated with them. The better the system, the more space it consumes inside the starship's hull. As you place systems on your ship, keep a running tally of the space remaining on a separate sheet of paper. When space reaches zero, you can no longer fit any more systems on board without removing other systems, increasing the size of your vessel, or compromising the structure of your ship. Table 9.2: Size lists the amount of space available for each size category.

### TABLE 9.3: CREW COMPLEMENT

| Type of Ship | Multiplier |
|---|---|
| Battleship, Dreadnought | 15-20 |
| Cruiser | 15-25 |
| Destroyer, Fast Attack Ship | 1-10 |
| Escort | 5-15 |
| Explorer | 10-25 |
| Frigate | 10-20 |
| Scout | 1-5 |
| Space station/starbase | 20-50 |
| Specialized | 5-15 |
| Support/Auxiliary, Fighter | 1-10 |

### Crew Complement

To determine the average number of crewmembers a starship can carry, find the appropriate classification on Table 9.3: Crew Complement and select a multiplier. Multiply the number of ship's decks by this number. In Starfleet, approximately 40 percent of a ship's crew is officers; the remaining 60 percent are enlisted personnel (other species and governments have different ratios). Most Starfleet ships can carry a number of passengers equal to 25 to 50 percent of the crew complement, and from four to 20 times the number of crewmembers in an emergency evacuation situation.

The numbers listed on Table 9.3 represent averages only. Feel free to assign more or fewer crewmembers to a ship complement if appropriate for its mission.

## Operational Systems

Starships are, at heart, a conglomeration of various systems that provide propulsion, a breathable atmosphere, gravity and heat, a means for getting on and off the ship, and so on. A ship lacking key components hampers its crew's activities. A cruiser without transporters had better have a way for the crew to get on and off the ship—the ability to land or shuttlecraft; without these, the crew will have a hard time getting to the adventure on the planet below. The starship profile lists the systems important to starship operations, and you should be sure to include even the most basic system for each entry.

### System Availability

Some of the systems described in this chapter list dates of availability, the time when the system becomes available for use. It's hard to include transporters on your ship if they haven't been invented yet. This is primarily a series and setting consideration. You could rule that a ship can install a system earlier than the listed date, perhaps as alien technology or a prototype system. This costs extra—two additional space per decade (or fraction thereof) early. You should explain this as part of the ship's background (or cover it in an episode).

### System Reliability

Every major component on board a starship has a reliability modifier. In adverse conditions, you can make a reliability test to determine if the system continues to function normally. Roll 2d6 and add the system's reliability modifier to obtain the final test result. If successful, the system continues to function normally. Different interstellar hazards present varying degrees of challenge, represented by individualt test TNs (see *Chapter 13: Hazards*). *Chapter 7: Starship Operations* also contains information about when and how characters make reliability tests for shipboard systems, as well as rules for repairing damaged systems.

### TABLE 9.4: RELIABILITY MODIFIERS

| System Rating | Reliability Modifier |
|---|---|
| A | +0 |
| B | +2 |
| C | +4 |
| D | +6 |
| E | +8 |

### Atmosphere Capable

This establishes whether or not the starship can land in a planetary atmosphere and withstand the stress of a planet's gravity well. A starship that is not atmosphere capable cannot land. Large capital ships, because of their size, cannot be designed with this functionality. Making a ship atmosphere capable costs half the ship's size in space. You may not make ships larger than size 6 atmosphere capable.

### Cargo Units

Starships from merchant freighters to titanic Romulan warbirds carry cargo in some form—foodstuffs, supplies, extra equipment, merchandise, and so forth. A cargo unit equates to roughly 25 cubic meters of space, although this amount can vary somewhat depending on the classification of vessel. Larger vessels store cargo in pre-fabricated containers that easily stack, can be moved via anti-grav units, or sealed as necessary.

Every vessel of size 3 or larger has ten times its size available as cargo units at no cost. Five additional cargo units may be purchased at a cost of 1 point of space each. Support/Auxiliary classification vessels may purchase cargo units at a ratio of ten per point of space. Vessels smaller than size 3 receive a number of cargo units equal to their size. Every additional cargo unit costs 1 point of space at a 1:1 ratio.

Record the number of cargo units available to the ship on its profile.

### Cloaking Device

Although Starfleet ships do not incorporate cloaking devices in their construction (*U.S.S. Defiant* notwithstanding), some alien species make extensive use of them. If your starship includes a cloaking device, note its class and rating on the ship's profile as indicated on Table 9.5: Cloaking Device Costs.

**Rating:** This indicates the TN for detecting the ship with sensors when it is cloaked.

**Maximum Size:** This is the largest ship size that can use this class of cloak.

**Availability:** This indicates when the particular class of cloaking device becomes available to designers.

### Operations Systems

A starship's operations systems include a number of key components not listed on the starship profile, such as the computer cores, primary and secondary command processors, ODN relays, flight control systems, operations management, and a number of other secondary systems.

The cost of a ship's operation systems is tied directly to its size. All ships, regardless of classification, have at least basic operation systems, although they lack redundant features that keep them operating when damaged (see Table 9.6).

### Life Support

The cost of a starship's life support system depends on the ship size. A ship without an advanced life support system has the most basic system installed with no redundant backups (at no space cost).

Record your ship's life support system class and reliability on its profile, and deduct the space cost from your available space (see Table 9.6).

**TABLE 9.6: OPERATIONS & LIFE SUPPORT COSTS**

| Type | Cost | Reliability |
|---|---|---|
| Basic | None | A |
| Class 1 | 1+half Size | B |
| Class 2 | 2+half Size | C |
| Class 3 | 3+half Size | D |
| Class 4 | 4+half Size | E |

### Sensor Systems

Table 9.7: Sensor Costs lists five types of sensor system available to your starships. The bonus entry lists the modifier to sensor tests at each range increment (see Table 7.7). Thus, Class 1 sensors grant a +1 bonus to System Operation (Sensor) tests at point blank range. All starships have standard sensors at no space cost, but these systems only provide the most basic data. You may install more advanced systems, thus upgrading the ship's sensor reliability and range modifiers at the cost of space (though less space for scouts, which are optimized for such systems).

**TABLE 9.5: CLOAKNG DEVICE COSTS**

| Type | Cost | Rating | Max. Size | Availability |
|---|---|---|---|---|
| Class 1 | Size | 16 | 5 | |
| Class 2 | 1+Size | 18 | 8 | |
| Class 3 | 2+Size | 20 | 10 | Beginning 2320 (2300 for Romulans) |
| Class 4 | 4+Size | 22 | 8 | Beginning 2335; Romulan only |
| Class 5 | 6+Size | 24 | 10 | Beginning 2350; Romulan only |

All scouts and frigates purchase cloaking devices at –1 space cost (minimum cost of 1).

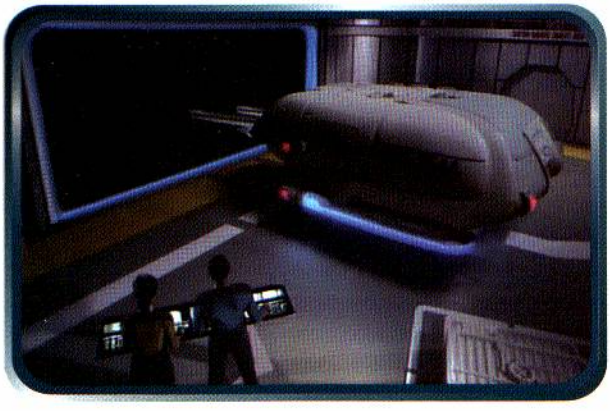
## TABLE 9.7: SENSOR COSTS

| Type | Cost | Bonus | Reliability | Notes |
|---|---|---|---|---|
| Basic | None | NA | A | |
| Class 1 | 1 | +1/0/0/0/0 | B | Scouts (SS, SF, SH) receive at no cost |
| Class 2 | 2 | +2/+1/0/0/0 | C | Scout cost 1 |
| Class 3 | 3 | +3/+2/+1/0/0 | D | Available beginning 2320; scout cost 1 |
| Class 4 | 4 | +4/+3/+2/+1/0 | E | Available beginning 2345; scout cost 2 |

Record your ship's sensor system class, bonuses, and reliability on its profile, and deduct the space cost from your available space (see Table 9.7).

### Separation Systems

A separation system costs two points of space. It allows the vessel to separate into its component parts and rejoin when danger has passed. It does not provide atmospheric capability (see page 138) or additional engines or weapons (you must purchase those separately). A "sub-ship's" systems that can only be used when separated from its "parent" cost –1 space (minimum cost of 1).



### Shuttlebay

To launch and recover shuttlecraft, a ship must have a shuttlebay. Each shuttlebay included costs 2 points of space and comes with a number of shuttlecraft equal to the size of the vessel. These shuttlecraft may be size 1 or 2, but their combined sizes may not be greater than the size of the parent ship. For example, a size 8 starship can have a shuttlebay with eight shuttlecraft at a cost of two space points. These shuttlecraft may be eight size 1 craft, four size 2 craft, or any combination thereof that totals eight. Each additional shuttlebay comes with the same number of free shuttlecraft. Thus, a size 8 ship may have two shuttlebays each with 8 craft apiece.

Only ships size 2 and larger may purchase shuttlebays.

### Tractor Beams

All starships have one tractor beam at no cost. Tractor beams can lock onto and tow one ship up to its own size –1. They operate up to short range. Each additional tractor beam costs 1 space. Multiple tractor beams allow a vessel to tractor multiple targets/vessels at a time.

### Transporters

Every starship contains transporters, both standard and emergency. A starship automatically has, at no space cost, a number of personnel transporters equal to half its total size, rounded down. Size 1 ships have no transporters. Ships also have, for no space cost, up to the same number of emergency transporters and cargo transporters. Thus, a size 6 ship has 3 personnel transporters, 3 emergency transporters, and 3 cargo transporters. A ship may install additional transporters, at a cost of 1 point of space.

Record your ship's number and type of transporters on your starship profile.

## Propulsion Systems

A starship cannot move or provide power to its essential systems without engines. Both the impulse and warp engines propel the ship (at sublight and faster-than-light speeds, respectively) and generate power to keep the rest of the ship functioning.

To determine the reliability of a ship's propulsion system (both impulse and warp), use the *worse* rating of the two systems.

### Impulse System

A ship's impulse system provides maneuvering capability at sublight speeds. As with most systems, over the years impulse engines have become smaller and more efficient, though their basic design has changed little.

Table 9.8: Impulse System Costs lists the various kinds of impulse engine and their space costs. The table divides these into two time periods—before *TNG* and after. Speeds are expressed as a percentage of the speed of light (*c*). Max *c* indicates the fastest speed at which an impulse engine can safely propel a ship. Maximum size indicates the largest sized ship on which a given impulse engine can function effectively; the larger the ship, the more powerful the impulse engines must be.

Record your ship's impulse engine class, maximum speed, and reliability on its profile, and deduct the space cost from the available space.

## TABLE 9.8: IMPULSE SYSTEM COSTS

**PRE-*TNG***

| TYPE | COST | MAX *c* | MAX. SIZE | RELIABILITY |
|---|---|---|---|---|
| Type I | 1 | .25*c* | 2 | C |
| Type II | 2 | .5*c* | 4 | A |
| Type IIa | 3 | .5*c* | 6 | B |
| Type III | 3 | .6*c* | 5 | B |
| Type IIIa | 4 | .6*c* | 6 | C |
| Type IV | 5 | .5*c* | 8 | D |
| Type V | 6 | .75*c* | 10 | D |

**POST-*TNG***

| CLASS | COST | MAX *c* | MAX. SIZE | RELIABILITY |
|---|---|---|---|---|
| Class 1 | 1 | .5*c* | 2 | D |
| Class 2 | 1 | .5*c* | 4 | E |
| Class 3 | 2 | .75*c* | 6 | C |
| Class 3A | 2 | .75*c* | 7 | D |
| Class 4 | 2 | .8*c* | 4 | C |
| Class 4A | 3 | .85*c* | 5 | E |
| Class 4B | 3 | .85*c* | 7 | D |
| Class 5 | 3 | .9*c* | 4 | C |
| Class 5A | 4 | .9*c* | 8 | C |
| Class 6 | 5 | .9*c* | 9 | D |
| Class 7 | 6 | .92*c* | 10 | D |
| Class 8 | 7 | .95*c* | 10 | E |

**All destroyers and escorts pay –1 space for impulse engines (minimum cost of 1).**

### Warp Propulsion System

Warp drives propel starships at faster-than-light speeds. Table 9.9: Warp System Costs describes a variety of warp engine types. The table divides these into two time periods—before *TNG* and after. Each warp drive system has an associated standard, sustainable, and maximum speed. Standard refers to the engine's standard cruising speed, while the sustainable speed is the fastest speed the engine can produce without making a reliability check. The maximum speed is the theoretical maximum of the engines. Maximum size indicates the largest sized ship on which a given warp engine can function effectively; thus, you cannot place a Class 2 warp drive on a size 6 starship.

Note that prior to *Star Trek: The Next Generation*, warp speed was measured on a significantly smaller scale. A ship traveling at Warp 5 in 2368 is moving many times faster than a vessel moving at Warp 5 in 2268.

Record your ship's warp engine class, speed categories, and reliability on its profile, and deduct the space cost from the available space.

## TACTICAL SYSTEMS

### Beam Weapons

Beam weapons employ various means to project destructive energy at a threat. The Cardassians, Klingons, and Romulans (among others) employ disruptors, while Starfleet uses phasers as beam weapons. For the purposes of simplification, use Table 9.10 for any kind of beam weapon you can imagine. Later products from Decipher will detail alien beam weapons in more detail.

Table 9.10: Beam Weapon Costs describes the different types of beam weapon available for starships (including their dates of first availability and the minimum size requirement to install on a starship). Note your ship's beam weapon type and deduct the space cost from the total available. The penetration and reliability of a ship's beam weapons is determined by totaling their combined offense values and consulting Table 9.13: Beam & Missile Weapons for more details.

### Missile Weapons

Missile weapons generally work by hurling discrete amounts of destructive power at an opponent, such as Starfleet's photon and quantum torpedoes. Other species employ a variety of missile weapons, from primitive nuclear warheads to plasma bursts and subspace weapons. For the purposes of simplification, use Table 9.11 for any kind of missile weapon you can imagine. Later products from Decipher will detail alien missle weapons in more detail.

## TABLE 9.10: BEAM WEAPON COSTS

| TYPE | COST | OFFENSE VALUE | MINIMUM SIZE | AVAILABILITY |
|---|---|---|---|---|
| Type I | 1 | 1 | – | 2151 |
| Type II | 1 | 2 | 2 | 2242 |
| Type III | 2 | 3 | 3 | 2244 |
| Type IV | 3 | 4 | 5 | 2245 |
| Type V | 4 | 5 | 4 | 2260 |
| Type VI | 4 | 6 | 5 | 2262 |
| Type VII | 5 | 7 | 4 | 2262 |
| Type VIII | 5 | 8 | 5 | 2284 |
| Type IX | 6 | 9 | 6 | 2322 |
| Type X | 6 | 10 | 7 | 2350 |
| Pulse Type I | 7 | 11 | 5 | 2370 |

**All heavy vessels purchase beam weapon arrays at –1 space (minimum cost of 1) each.**

## TABLE 9.9: WARP PROPULSION SYSTEM COSTS

**PRE-*TNG***

| TYPE | COST | STANDARD/SUSTAINABLE/MAXIMUM SPEED | MAXIMUM SIZE | RELIABILITY |
|---|---|---|---|---|
| Type I | Half Size | 1/2/4 | 2 | A |
| Type II | Half Size | 2/4/5 | 4 | B |
| Type III | 1+half Size | 3/4/6 | 6 | B |
| Type IIIa | 2+half Size | 3/6/6.5 | 5 | C |
| Type IV | 3+half Size | 4/5/6 | 7 | C |
| Type V | 4+half Size | 5/6/7 | 7 | C |
| Type Va | 4+half Size | 5/6/8 | 6 | D |
| Type VI | 5+half Size | 6/7/8 | 10 | D |
| Type VII | 6+half Size | 7/8.5/9 | 8 | D |

**POST-*TNG***

| CLASS | COST | STANDARD/SUSTAINABLE/MAXIMUM SPEED | MAXIMUM SIZE | RELIABILITY |
|---|---|---|---|---|
| Class 1 | 1 | 1.5/3/5 | 2 | B |
| Class 2 | 1 | 2/3/6 | 5 | A |
| Class 3 | 2 | 3/6/7 | 6 | B |
| Class 4 | 3 | 4/6/7 | 6 | C |
| Class 5 | 4 | 5/6/7 | 7 | C |
| Class 6 | 5 | 6/7/8 | 10 | B |
| Class 6.6 | 5 | 6/7/8.6 | 9 | C |
| Class 6A | 5 | 6/8/9 | 8 | D |
| Class 6A2 | 5 | 6/8/9.2 | 7 | D |
| Class 7 | 6 | 7/8/9 | 10 | C |
| Class 7.2 | 6 | 7/8/9.2 | 9 | C |
| Class 7.6 | 7 | 7/8/9.6 | 8 | E |
| Class 8 | 8 | 8/9.6/9.982 | 9 | E |

**All fast, far, and light vessels pay –1 space for warp propulsion systems (minimum cost of 1).**

Table 9.11: Missile Weapon Costs describes the various types of missile weapon available, and their space costs. More powerful missile weapons also have a minimum size requirement (representing the smallest size ship on which you can install them). You may purchase multiple missile launchers.

Missile weapons (other than a plasma torpedo or micro-torpedo) fired at close range cause their full damage to the defender on a successful attack test, but the attacker suffers half Penetration damage against its shields.

Note your ship's missile weapon type and deduct the space cost from the total available. The penetration and reliability of a ship's missile weapons is determined by totaling their combined offense values and consulting Table 9.13: Beam & Missile Weapons for more details.

### Offensive Capabilities

Use Table 9.12 to determine the capabilities for your weapons systems, including penetration.

## TABLE 9.11: MISSILE WEAPON COSTS

| TYPE | COST | OFFENSE VALUE | MINIMUM SIZE | AVAILABILITY |
|---|---|---|---|---|
| Type I | 2 | 4 | 3 | 2064 |
| Type II | 3 | 5 | 2 | 2268 |
| Type III | 4 | 6 | 3 | 2290 |
| Type V | 5 | 7 | 4 | 2320 |
| Type VI | 6 | 8 | 3 | 2360 |
| Mark I Quantum | 7 | 10 | 4 | 2370 |
| Microtorpedo | 1 | 2 | – | 2364 |

**Cruiser classification vessels (CA, CB, CEX, CL, CH) purchase missile weapons at –1 space cost (minimum cost of 1) each.**

For beam weapons, total up the offense value of all purchased arrays and consult the table for their combined penetration damage by range category (point blank, close, medium, long, and extended).

Do the same for missile weapons, totaling their offense values and consulting the table to determine their penetration damage by range category (point blank, close, medium, long, and extended).

To determine the reliability of your weapon systems, total the offense value for all weapons and consult Table 9.12. This rating reflects the reliability of all weapon systems on board the ship. This is the only time you add the offense value for both your beam and missile weapons together and *only* to determine their aggregate reliability.

**TABLE 9.12: BEAM & MISSILE WEAPONS**

| Total Offense Value | Beam Penetration | Missle Penetration | Reliability |
|---|---|---|---|
| 4 or less | 2/2/2/0/0 | 3/3/3/3/0 | A |
| 5-9 | 3/3/2/0/0 | 3/3/3/3/3 | A |
| 10-14 | 4/3/3/0/0 | 4/4/4/4/4 | B |
| 15-24 | 4/4/4/0/0 | 5/5/5/5/5 | B |
| 25-34 | 5/5/4/0/0 | 6/6/6/6/6 | C |
| 35-44 | 6/5/5/0/0 | 7/7/7/7/7 | C |
| 45-59 | 6/6/6/0/0 | 8/8/8/8/8 | D |
| 60-74 | 7/7/6/0/0 | 9/9/9/9/9 | D |
| 75-89 | 8/7/7/0/0 | 10/10/10/10/10 | E |
| 90-109 | 8/8/8/0/0 | 11/11/11/11/11 | E |
| 110 and up | 9/9/8/0/0 | 12/12/12/12/12 | E |

### Deflector Shields

Deflector shields help to protect a ship not only from attacks, but from many space-based phenomena, such as radiation bursts, ion storms, and meteor showers. Without shields, not even the most heavily-armored ship can long survive such phenomena, much less the attacks of a determined foe.

To install deflector shields on your ship, select the type of shield grid you want. This determines the protection rating of the shields, and their base and maximum thresholds, as indicated on Table 9.13. You may incease the base threshold by +1 for an additional cost, up to the maximum threshold. All shields have strength 10 (see Table 7.9, page 114, in *Chapter 7: Starship Operations*).

Record your ship's deflector shield type, protection, and base and maximum thresholds, and deduct the space cost from the total available.

### Maneuver Modifiers

A ship's maneuver modifier depends on its size and classification, as described on Table 9.14: Maneuver Modifiers. There are three categories of maneuver—command, helm, and tactical—with some ships able to perform certain maneuvers better than others (for more information on maneuvers, see *Chapter 7: Starship Operations*).

Find your starship's classification on Table 9.14 and record its base maneuver modifiers (the number before the slash). Starships also have a number of maneuver modifiers equal to Size ÷ 2 (round up) + 1. Allocate these bonuses between the three maneuver categories, up to the maximum listed (the number after the slash). Record the final value on the starship's profile. The allocation of maneuver modifiers takes place during the design process, and is permanent.

**Example:** Don's size 5 light cruiser has four maneuver modifier points (size divided by 2 rounded up equals 3, plus 1 equals 4). When he allots these four points, he is restricted to the following maximums: command +3, helm +2, and tactical +4 as shown on Table 9.14. The base values for a ship of this classification are: command +1, helm –2, and tactical +1. He decides to assign the maneuver points to acheive the following stats: command +3 (+1 base +2), helm +0 (–2 base +2), and tactical (+1 base).

### Starship Traits

Like characters, starships can have traits, game elements that make the ship distinctive or unique. These can be assigned to either the entire class or individual starships. For example, the *Defiant*-class has the Ablative Armor edge, while the *U.S.S. Enterprise*-E has the Flagship edge.

A starship does not receive free edge picks—traits are unusual defining characteristics, not an inherent design consideration. You may select an edge for your

## TABLE 9.13: DEFLECTOR SHIELD COSTS

| Grid Type | Cost | Protection Rating | Base/Max Threshold | Reliability | Availability |
|---|---|---|---|---|---|
| Class 1 | 2 | 12 | 1/1 | A | 2180 |
| Class 2 | 4 | 12 | 1/2 | A | 2215 |
| Class 2a | 6 | 13 | 1/3 | B | 2245 |
| Class 3 | 8 | 14 | 1/3 | B | 2271 |
| Class 4 | 9 | 14 | 1/4 | C | 2284 |
| Class 5 | 9 | 15 | 1/3 | C | 2320 |
| Class 6 | 12 | 17 | 2/4 | D | 2350 |
| Class 7 | 14 | 17 | 2/5 | E | 2370 |

Explorers and large warships (BA, DR, EX, EXH, EXL) purchase shield grids at –2 space cost (minimum cost of 1). They purchase additional threshold normally.

## TABLE 9.14: MANEUVER MODIFIERS

| Classification | Command | Base/Maximum Helm | Tactical |
|---|---|---|---|
| Explorer, Warship | +2/+4 | -4/+1 | +2/+4 |
| Cruiser | +1/+3 | -2/+2 | +1/+4 |
| Destroyer, Escort | +0/+2 | +1/+3 | +0/+3 |
| Fighter | -2/+1 | +2/+3 | +0/+2 |
| Frigate | +0/+2 | +0/+2 | +0/+2 |
| Scout/Aux | -1/+1 | +0/+3 | -1/+0 |
| Shuttle | -1/+0 | +1/+2 | +0/+1 |
| Station | +3/+5 | -10/+0 | +2/+5 |

ship at a cost of 5 space. Additionally, for every flaw taken, you may either select an additional edge or increase the ship space by +5.

Starships with particularly noteworthy histories or accomplishments may garner one or more traits beyond those normally associated with their class (at the discretion of the Narrator). See the starship profiles at the end of this chapter for some examples.

### Edges

Some edges provide a bonus in terms of conducting specific tests, while others modify how systems function on the ship.

## TABLE 9.15: STARSHIP EDGES

- Ablative Armor
- Battle Tested
- Enhanced System
- Flagship
- Hardened System
- Nimble
- Unique System

### Ablative Armor

The ship possesses an additional layer of reinforced hull that provides enhanced protection.

**Prerequisite:** Only vessels designed in 2368 or after may have ablative armor.

**Effect:** Increase the structure of the vessel by 5. However, when damaged, this additional structure can only be repaired at a starbase (or similiar facility).

### Battle Tested

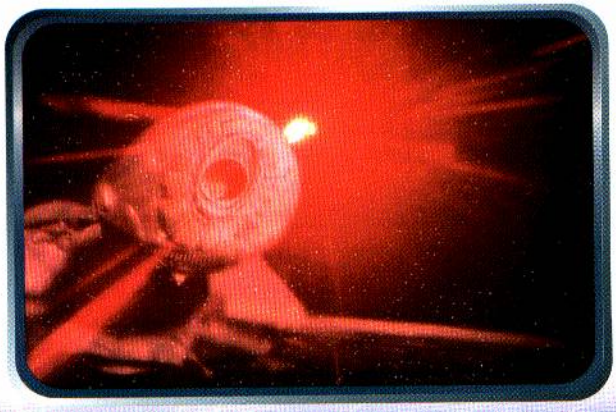
This ship has seen combat before—and a lot of it! Its computers contain more tactical data than normal, and its crew has more battle experience than most. This edge may only be given to individual starships.

**Effect:** Due to the vessel's extensive combat library and experience, its crew receives a +1 test result bonus to all tactical maneuver tests.

### Enhanced System

One or more systems on the ship perform beyond standard parameters.

**Effect:** Select any one system to improve, such as impulse engines, beam weapons, or shields. See Table 9.16 for specific game effects. You may enhance some systems multiple times using this edge.



## TABLE 9.16:SYSTEM ENHANCEMENTS

| System | Effect |
|---|---|
| Transporters | +2 test result bonus for transporter use, maximum +4 bonus |
| Sensors | +2 test result bonus for sensor use, maximum +4 bonus |
| Cloaking Device | +2 rating increase maximum |
| Impulse System | +.1c, maximum +.5c and .95c rating |
| Warp System | +.2 warp factor, maximum +1 warp factor and 9.95 rating |
| Beam Weapon | +1 penetration bonus maximum to any one range category |
| Shield Grid | +1 threshold increase maximum |

### Flagship

The starship serves as the permanent flagship of a task force, a specific fleet, or even the entire fleet. This edge may only be given to individual starships.

**Prerequisite:** Size 4 or larger vessels only.

**Effect:** A vessel designated as a "flagship" receives a +2 command maneuver bonus and may exceed the maximum maneuver bonus allowed for the vessel's classification (see page 142). Only one ship may act as the flagship of a fleet at a time. While the *U.S.S. Yamato* is the flagship of the Eighth Fleet, the *U.S.S. Enterprise*-D is the flagship of the entire Starfleet. Should Starfleet Command temporarily attach the *Enterprise* to the Eighth Fleet, only one ship functions as the "flagship" for the duration.

### Hardened System

A system on the starship is difficult to damage and knock entirely out of commission.

**Effect:** Select a shipboard system, such as propulsion or sensors. Ignore the first point of damage applied to the system. Subsequent damage affects the system as normal. You may choose this edge for multiple systems, but never for the same system twice.

### Nimble

Agile and swift, the starship is well-suited for maneuvering. Merchant freighters, blockade runners, and scout craft most often benefit from this edge.

**Prerequisite:** Size 5 or smaller vessels only.

**Effect:** The starship receives a +2 bonus to all helm maneuver tests.

### Unique System

The starship has a system not normally found on starships of its class. This edge may only be given to individual starships.

**Effect:** You may select one system normally unavailable to the ship because of size restrictions by adjusting the size requirement by one. For example, a size 4 vessel, normally unable to include Type 8 phasers, could incorporate them, provided it had the space available (Type 8 phasers require a minimum size 5). Systems not normally available, such as a cloaking device, may also be installed, provided the builder gives a sufficiently valid reason and pays the space

## TABLE 9.18: DESIGN DEFECTS SYSTEM

| System | Effect |
|---|---|
| Transporters | +5 TN to all System Operation (Transporter) tests |
| Sensors | +5 TN to all System Operation (Sensors) tests |
| Cloaking Device | –5 TN to System Operations (Sensor) tests to detect |
| Impulse System | –2 structure for every 0.1c over 0.25c |
| Warp System | –2 structure for every warp factor over the engine's sustainable speed |
| Beam Weapon | –1 penetration |
| Missile Weapon | –1 penetration |
| Shield Grid | –2 shield strength –2 protection |

## TABLE 9.17: STARSHIP FLAWS

- Battle Scarred
- Design Defect
- Jury-Rigged
- Outdated
- Vulnerable System

cost. You may take this edge multiple times for additional systems.

### Flaws

Flaws cause a vessel to perform sub-optimally, resulting in penalties or shortcomings the crew must overcome.

### Battle Scarred

The starship has seen so much combat that one or more systems frequently fail due to chronic damage or overuse. This flaw may only be given to individual starships.

**Effect:** Select a shipboard system, such as a weapons array, sensors, or warp propulsion system. Any time the ship uses the system, the Narrator secretly rolls 2d6. On any roll of doubles (1s, 2s, 3s, and so on), the system fails. The ship cannot use it until it is repaired. (See page 108 for information on malfunctions.) Crewmembers do not know whether or not the system will fail until they use it.

### Design Defect

Due to an oversight during the design process, the starship has an inherent defect that produces an undesirable result.

**Effect:** Select an appropriate system, such as the starship's sensors, warp propulsion system, or shields. Using Table 9.18, note the related penalty or game effect. You may afflict some systems multiple times using this flaw.

### Jury-Rigged

A system on the ship has been crudely put together, repaired, or maintained with whatever was available. It is difficult to completely repair, and fails when overtaxed or damaged.

**Effect:** Select any one system damage track on the ship, such as the weapons array, the operations systems, or the sensors. Reduce its rating by one class (from a Class E to a Class D, for example). A system that is already rated as Class A may not be selected for this flaw. Increase the difficulty of all repair tests by +2 TN.

### Outdated

Due to an exceptionally long design process, or because it has been in the field for many years, the ship uses outmoded or obsolete systems.

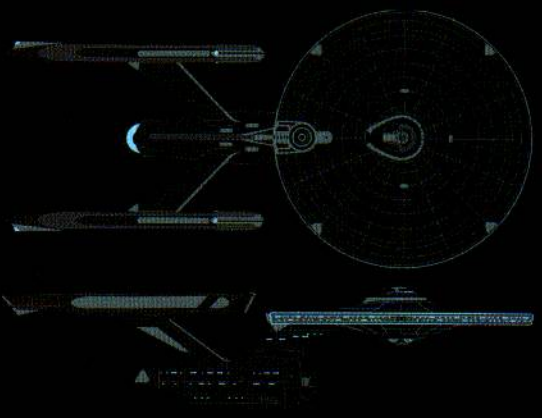
**Effect:** Select one maneuver category (command, helm, or tactical) and increase the TN of associated tests your ship makes by +2.

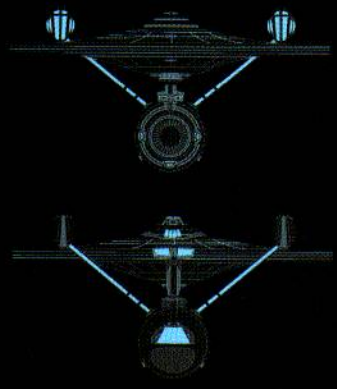
### Vulnerable System

A system on the starship is fragile or exposed, and thus easy to damage or destroy in combat.

**Effect:** On the starship profile, select one system failure track, such as shields, life support, or sensor systems. For every one point of damage applied to the system remove two boxes of damage rather than the standard result. Class A systems may not be selected with this flaw.

# CONSTITUTION-CLASS STARFLEET VESSELS





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34 887

## CONSTITUTION-CLASS SPECIFICATIONS

### PRODUCTION DATA

| | | |
|---|---|---|
| ORIGIN | UNITED FEDERATION OF PLANETS | |
| CLASS AND TYPE | CONSTITUTION-CLASS HEAVY CRUISER | |
| YEAR LAUNCHED | 2245 | 2273 |

4550 001

### HULL DATA

| | | |
|---|---|---|
| STRUCTURE | 40 | 35 |
| SIZE/DECKS | 6/23 DECKS | 6/23 DECKS |
| LENGTH/HEIGHT/BEAM | 289/130/73 METERS | 305/140/75 METERS |
| COMPLEMENT | 430 | 500 |

### OPERATIONAL DATA

| | | |
|---|---|---|
| TRANSPORTERS | 6 STANDARD, 6 EMERGENCY | 6 STANDARD, 6 EMERGENCY |
| CARGO UNITS | 70 | 65 |
| SHUTTLEBAY | 1 A | 1 A |
| SHUTTLECRAFT | 6 SIZE WORTH | 6 SIZE WORTH |
| TRACTOR BEAMS | 1 FV, 1 A | 1 FV, 1 A |
| SEPARATION SYSTEM | YES (EMERGENCY ONLY) | YES (EMERGENCY ONLY) |
| SENSOR SYSTEM | CLASS 3 (+3/D) | CLASS 3 (+3/D) |
| OPERATIONS SYSTEM | CLASS 4 (E) | CLASS 4 (E) |
| LIFE SUPPORT | CLASS 4 (E) | CLASS 4 (E) |

11345 9

### PROPULSION DATA

| | | |
|---|---|---|
| IMPULSE SYSTEM | TYPE IV (.5C) (D) | TYPE V (.75C) (D) |
| WARP SYSTEM | TYPE VA (WARP 5/6/8) (D) | TYPE VI (WARP 6/7/8) (D) |

### TACTICAL DATA

| | | |
|---|---|---|
| PHASER BANKS | TYPE IV (X3/B) | TYPE VII (X4/C) |
| PENETRATION | 4/3/3/0/0 | 5/5/4/0/0 |
| PHOTON TORPEDOES | TYPE I (A) | TYPE II (X2/B) |
| PENETRATION | 3/3/3/3/0 | 4/4/4/4/4 |
| DEFLECTOR SHIELD | CLASS 2A (B) | CLASS 3 (B) |
| PROTECTION/THRESHOLD | 13/3 | 14/3 |

12335

04979

### MISCELLANEOUS DATA

| | | |
|---|---|---|
| MANEUVER MODIFIERS | +2 C, +0 H, +2 T | +2 C, +0 H, +2 T |
| TRAITS | HARDENED SYS (LIFE SUPPORT) | BATTLE TESTED |

Perhaps the most famous class of starship ever constructed, the Constitution-class was launched in 2245 with the most advanced systems available at the time. Designed for long-term self-supporting missions ranging from surveying and research, to defense and diplomacy, the Constitution distinguished itself at every opportunity. Beginning in 2273, many of these starships were upgraded with more advanced systems (such as the Type II photon torpedo). However, the upgrade process could only improve the ship so much. Beginning in 2293, shortly after the introduction of newer, better classes such as the Excelsior- and Constellation-classes, the Constitution-class explorers were gradually retired from service.

This starship profile represents both the original Constitution-class as of 2257-70 (first column), and the class after undergoing refits (second column).

U.S.S. Constitution, prototype, first commanded by Fleet Captain Garth of Izar, most notably during the Axanar Rebellion (2245-55), later commanded by Commodore Darion Page (2256-69), Flagship (+4 C, +0 H, +2 T); U.S.S. Constellation, commanded by Commodore Matthew Decker, destroyed by Captain James T. Kirk in an effort to destroy the "doomsday machine" near L-374 (2267); U.S.S. Defiant, lost with all hands in an interphasic anomaly near Tholian space (2268); U.S.S. Eagle, most decorated Starfleet vessel of the time with an all-Andorian crew (2247-68); U.S.S. Endeavour, commanded by Captain Mary Anne Rice, one of Starfleet's first female captains (2251-66); U.S.S. Enterprise, commanded by Captain Robert April (2245-2250), Captain Christopher Pike (2251-2263), and completed five-year mission under Captain James T. Kirk (2264-2270) prior to being first ship of the class to undergo extensive refitting (2270-73), saved Earth during the V'Ger incident (2273), secured the Genesis Device from Khan Noonien Singh (2285), during rescue of reborn Captain Spock was destroyed to prevent capture by Klingons (2285), Famous; U.S.S. Enterprise-A, replacement for destroyed Enterprise, commanded by James T. Kirk, instrumental in the success of the Khitomer Accords (2293), Famous; U.S.S. Essex; U.S.S. Excalibur; U.S.S. Exeter, commanded by Captain Ronald Tracy, entire crew killed by bacteriological warfare agent on Omega IV, ship later recovered by the crew of the Enterprise (2268); U.S.S. Farragut, over 200 crewmen and Captain Thomas Garrovick killed by a dikironium cloud creature at Tycho IV (2257); U.S.S. Hood; U.S.S. Intrepid, entire all-Vulcan crew destroyed by a spaceborne amoeba creature near Gamma 7A (2268); U.S.S. Lexington, commanded by Commodore Robert Wesley, badly damaged during M-5 computer war games (2268); U.S.S. Potemkin; U.S.S. Republic; U.S.S. Yorktown.

45089

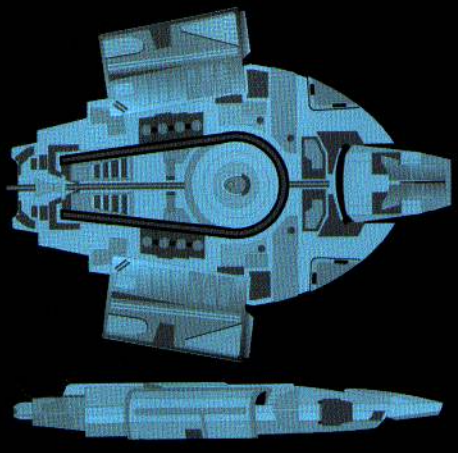
# STARFLEET VESSELS

# DEFIANT-CLASS

224 146 937
757 767
876 223 676
555 077 067
151 737 146

00812 9923
03473 6732
31057 8242
89190 1310
11394 9129

34 687



## DEFIANT-CLASS SPECIFICATIONS

### PRODUCTION DATA

| | |
|---|---|
| ORIGIN | UNITED FEDERATION OF PLANETS |
| CLASS AND TYPE | DEFIANT-CLASS HEAVY ESCORT |
| YEAR LAUNCHED | 2371 |

### HULL DATA

| | |
|---|---|
| STRUCTURE | 30 (5 ABLATIVE ARMOR) |
| SIZE/DECKS | 5/4 DECKS |
| LENGTH/HEIGHT/BEAM | 120/90/30 METERS |
| COMPLEMENT | 40 |

### OPERATIONAL DATA

| | |
|---|---|
| TRANSPORTERS | 1 STANDARD, 1 EMERGENCY |
| CARGO UNITS | 50 |
| SHUTTLEBAY | 1 AV |
| SHUTTLECRAFT | 5 SIZE WORTH |
| TRACTOR BEAMS | 1 FV, 1 AD |
| SEPARATION SYSTEM | NO |
| SENSOR SYSTEM | CLASS 2 (+2/C) |
| OPERATIONS SYSTEM | CLASS 2 (C) |
| LIFE SUPPORT | CLASS 2 (C) |

### PROPULSION DATA

| | |
|---|---|
| IMPULSE SYSTEM | CLASS 5A (.9C) (C) |
| WARP SYSTEM | CLASS 8 (WARP 6/9.2/9.98) (E) |

### TACTICAL DATA

| | |
|---|---|
| PHASER ARRAYS | PULSE TYPE I (X4/D) |
| PENETRATION | 6/5/5/0/0 |
| QUANTUM TORPEDOES | MARK I (D) |
| PENETRATION | 4/4/4/4/4 |
| DEFLECTOR SHIELD | CLASS 5 (C) |
| PROTECTION/THRESHOLD | 15/3 |

### MISCELLANEOUS DATA

| | |
|---|---|
| MANEUVER MODIFIERS | +0 C, +3 H, +3 T |
| TRAITS | ABLATIVE ARMOR, DESIGN FLAW (WARP DRIVE) |

The Defiant Development Project originated in 2366 to create a ship to respond to Borg incursions. Significant technological problems caused Starfleet to mothball the program, but when the Dominion threat arose in the early 2370s, the prototype (including a cloaking device on loan from the Romulans) was assigned to Deep Space 9, and other ships of the class were constructed.

The first Starfleet ship designed primarily for defense/military purposes, the Defiant boasts an impressive array of weaponry, including pulse phasers and quantum torpedoes. Its offensive power combined with its agility and maneuverability make it a fearsome force on the battlefield.

Despite years of work to correct it, the Defiant still possesses one significant design flaw: her overpowered engines. For every round a Defiant-class ship travels faster than warp 9, it suffers one point of structural damage per .1 above 9 (i.e. two points at Warp 9.2, five points at Warp 9.53, and so on) as the vessel literally shakes itself apart.

U.S.S. Defiant, prototype, assigned to Deep Space 9 under the command of Captain Benjamin Sisko (2371), participated in many major battles of the Dominion War, led Operation Return (2374), destroyed in battle against Dominion forces (2375), replaced by U.S.S. São Paulo, later rechristened Defiant (2375), Famous, Unique System (Cloak), Vulnerable System (Operations); U.S.S. Gallant, destroyed by a Cardassian task force along the former Federation/Cardassian DMZ (2374); U.S.S. Valiant, destroyed by Jem'Hadar battleship while commanded by Red Squadron of Starfleet Academy following the death of Captain Ramirez (2374).

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# GALAXY-CLASS



676 224 146
937 757
548 876 223
989 555 077
343 151 737

411 00812
927 03473
372 31057
919 89190
858 11394

34 667

## GALAXY-CLASS SPECIFICATIONS

### PRODUCTION DATA

| | |
|---|---|
| ORIGIN | UNITED FEDERATION OF PLANETS |
| CLASS AND TYPE | GALAXY-CLASS EXPLORER |
| YEAR LAUNCHED | 2356 |

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### HULL DATA

| | |
|---|---|
| STRUCTURE | 35 |
| SIZE/DECKS | 8/42 DECKS |
| LENGTH/HEIGHT/BEAM | 642/195/463 METERS |
| COMPLEMENT | 1,012 |

### OPERATIONAL DATA

| | |
|---|---|
| TRANSPORTERS | 8 STANDARD, 8 EMERGENCY |
| CARGO UNITS | 80 |
| SHUTTLEBAY | 1 SAUCER SECTION A, 2 STARDRIVE SECTION A |
| SHUTTLECRAFT | 24 SIZE WORTH |
| TRACTOR BEAMS | 1 FV, 1 AV |
| SEPARATION SYSTEM | YES |

11345 9

| | |
|---|---|
| SENSOR SYSTEM | CLASS 4 (+4/E) |
| OPERATIONS SYSTEM | CLASS 4 (E) |
| LIFE SUPPORT | CLASS 4 (E) |

### PROPULSION DATA

| | |
|---|---|
| IMPULSE SYSTEM | CLASS 7 (.92C) (D) IN SAUCER AND STARDRIVE SECTIONS |
| WARP SYSTEM | CLASS 8 (WARP 6/9.2/9.6) (E) |

### TACTICAL DATA

12335

| | |
|---|---|
| PHASER BANKS | TYPE X (SAUCER X2, STARDRIVE X3, STARDRIVE X1 CONCEALED/E) |
| PENETRATION | 6/6/6/0/0 (STANDARD), 4/4/4/0/0 (SAUCER), 6/5/5/0/0 (STARDRIVE) |

04978

| | |
|---|---|
| PHOTON TORPEDOES | TYPE VI (STARDRIVE X2/E) |
| PENETRATION | 5/5/5/5/5 (STANDARD) |
| DEFLECTOR SHIELD | CLASS 6 (D) |
| PROTECTION/THRESHOLD | 17/4 |

### MISCELLANEOUS DATA

| | |
|---|---|
| MANEUVER MODIFIERS | +4 C, -3 H, +4 T |

The product of over ten years' worth of research and development, the Galaxy-class Explorer represents the most generally advanced and powerful ship ever fielded by Starfleet. Some ships, such as the Defiant- and Sovereign-classes, may boast better tactical systems; and others, such as the Intrepid-class, can reach higher speeds; but as an overall design and mission platform, the Galaxy beats them all. It has served as the backbone of Starfleet since its commissioning.

Classified as an Explorer, the Galaxy can undertake any sort of mission, ranging from deep-space surveys, to diplomatic duties, to front-line combat in the Dominion War. To ease the strain posed by lengthy terms of space duty, it carries not only crewmembers but their families, creating a virtual "city in space."

The Galaxy-class has a full-fledged separation system, allowing its saucer to detach from the engineering hull, and then re-attach as necessary. The saucer lacks a warp propulsion system (though its warp field sustainer keeps it moving at warp for a few minutes after separating from the rest of the ship), but possesses most other ship systems. The crew uses the separation system to evacuate non-essential personnel, and sometimes for tactical purposes.

U.S.S. Galaxy, prototype, fought at the invasion of the Chin'toka system during the Dominion War (2374); U.S.S. Enterprise-D, sixth starship to bear the name, see extensive documentation for exploits, destroyed at Veridian III during effort to prevent Dr. Tolian Soran's attempt to destroy the Veridian star (2371), Famous, Flagship (+6 C, -3 H, +4 T); U.S.S. Yamato, destroyed during a warp core breach caused by an Iconian computer virus (2365); U.S.S. Odyssey, destroyed by the Jem'Hadar after entering the Gamma Quadrant (2370); U.S.S. Venture, provided relief aid during the invasion of Cardassia by Klingon forces (2372), participated in Operation Return (2374), Battle Tested (+5 T); U.S.S. Magellan, participated in Operation Return (2374).

# INTREPID-CLASS

224 146 937
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876 223 678
555 077 067
151 737 146

00812 9923
03473 6732
31057 8242
89190 1310
11394 9129

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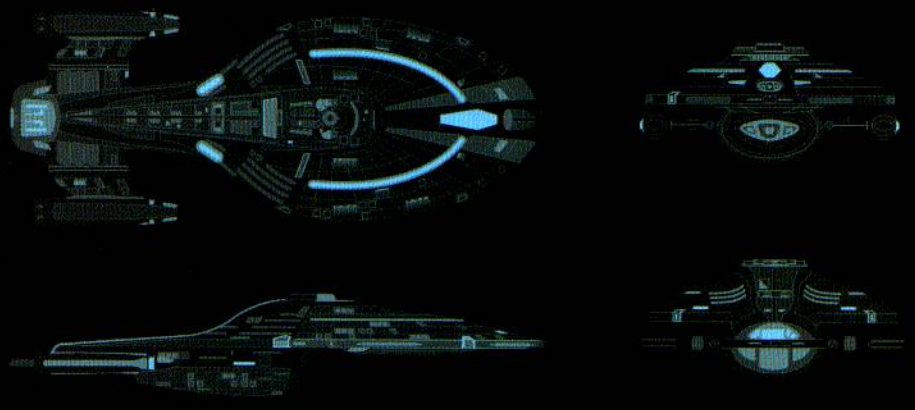

While development of the Sovereign-class heavy explorer was underway, Starfleet also began parallel development of a light explorer, the Intrepid, capable of long-range warp flight and exploration duties. This joint project allowed engineers to incorporate several new technologies into the Intrepid, including bio-neural computer systems, multi-spectral shielding, an auxiliary navigational deflector, and the ability to enter atmospheres and even make planetfall.

The Intrepid is also one of the fastest starships in the fleet, boasting an impressive top speed of warp 9.975 for an extended duration. The ship's streamlined hull design and variable-position warp nacelles (which the crew can subtly move to maximize warp field performance) make this possible, and also require the auxiliary deflector dish.

Given its primary mission profile of exploration and surveying, the Intrepid also possesses impressive scientific and medical systems. Engineers can swap out or upgrade its multifunction laboratory compartments for specific missions. Its Mark I Emergency Medical Hologram provides medical care in the absence of humanoid doctors.

U.S.S. Intrepid, prototype; U.S.S. Voyager, pulled into the Delta Quadrant by the mysterious "Caretaker," see extensive documentation for records of ship's exploits during its return to the Alpha Quadrant (2371-2378), Enhanced System (Sensors x2) (+4 bonus), Enhanced System (Shield Grid) (Threshold 5), Famous; U.S.S. Bellerophon, transported diplomatic and scientific envoy to Romulus (2375); U.S.S. Blackthorne; U.S.S. Gallant; U.S.S. Nelson; U.S.S. Vanguard; U.S.S. Zealous.

## INTREPID-CLASS SPECIFICATIONS

### PRODUCTION DATA

| | |
|---|---|
| ORIGIN | UNITED FEDERATION OF PLANETS |
| CLASS AND TYPE | INTREPID-CLASS LIGHT EXPLORER |
| YEAR LAUNCHED | 2370 |

### HULL DATA

| | |
|---|---|
| STRUCTURE | 30 |
| SIZE/DECKS | 8/15 DECKS |
| LENGTH/HEIGHT/BEAM | 344/66/133 METERS |
| COMPLEMENT | 150 |

### OPERATIONAL DATA

| | |
|---|---|
| ATMOSPHERE CAPABLE | YES |
| TRANSPORTERS | 6 STANDARD, 6 EMERGENCY |
| CARGO UNITS | 60 |
| SHUTTLEBAY | 1 AD |
| SHUTTLECRAFT | 6 SIZE WORTH |
| TRACTOR BEAMS | 1 FV, 1 AV |
| SEPARATION SYSTEM | NO |
| SENSOR SYSTEM | CLASS 4 (+4/E) |
| OPERATIONS SYSTEM | CLASS 4 (E) |
| LIFE SUPPORT | CLASS 3 (D) |

### PROPULSION DATA

| | |
|---|---|
| IMPULSE SYSTEM | CLASS 7 (.82C) (D) |
| WARP SYSTEM | CLASS 8 (WARP 8/9.6/9.975) (E) |

### TACTICAL DATA

| | |
|---|---|
| PHASER ARRAYS | TYPE X (X3/D) |
| PENETRATION | 5/5/4/0/0 |
| PHOTON TORPEDOES | TYPE VI (X2/D) |
| PENETRATION | 5/5/5/5/5 |
| DEFLECTOR SHIELD | CLASS 8 (D) |
| PROTECTION/THRESHOLD | 17/4 |

### MISCELLANEOUS DATA

| | |
|---|---|
| MANEUVER MODIFIERS | +2 C, +0 H, +2 T |

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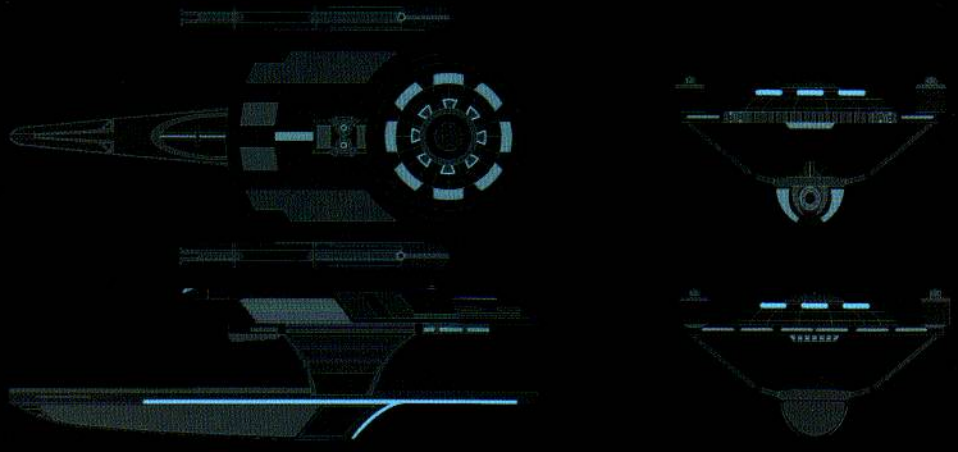
# OBERTH-CLASS





676 224 146
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989 555 077
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411 00812
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## OBERTH-CLASS SPECIFICATIONS

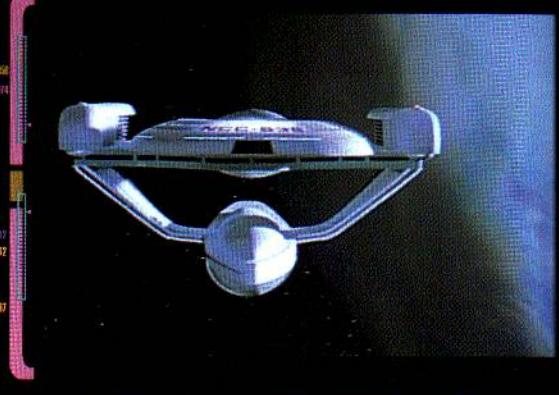
| | | |
|---|---|---|
| **PRODUCTION DATA** | | |
| ORIGIN | UNITED FEDERATION OF PLANETS | |
| CLASS AND TYPE | OBERTH-CLASS SURVEYOR | |
| YEAR LAUNCHED | 2275 | 2341 |
| **HULL DATA** | | |
| STRUCTURE | 25 | 20 |
| SIZE/DECKS | 4/7 DECKS | 4/7 DECKS |
| LENGTH/HEIGHT/BEAM | 121/62/34 METERS | 121/62/34 METERS |
| COMPLEMENT | 80 | 73 |
| **OPERATIONAL DATA** | | |
| TRANSPORTERS | 4 STANDARD, 4 EMERGENCY | 4 STANDARD, 4 EMERGENCY |
| CARGO UNITS | 40 | 50 |
| SHUTTLEBAY | 1 AD | 1 AD |
| SHUTTLECRAFT | 4 SIZE WORTH | 4 SIZE WORTH |
| TRACTOR BEAMS | 1 FV, 1 AV | 1 FV, 1 AV |
| SEPARATION SYSTEM | NO | NO |
| SENSOR SYSTEM | CLASS 2 (+2/C) | CLASS 4 (+4/E) |
| OPERATIONS SYSTEM | CLASS 3 (D) | CLASS 3 (D) |
| LIFE SUPPORT | CLASS 3 (D) | CLASS 3 (D) |
| **PROPULSION DATA** | | |
| IMPULSE SYSTEM | TYPE III (.6C) (B) | CLASS 5 (.9C) (C) |
| WARP SYSTEM | TYPE V (WARP 5/6/7) (C) | CLASS 6A (WARP 6/8/9) (D) |
| **TACTICAL DATA** | | |
| PHASER ARRAYS | TYPE III (X2/B) | TYPE VII (X2/B) |
| PENETRATION | 3/3/2/0/0 | 4/3/3/0/0 |
| PHOTON TORPEDOES | TYPE II (B) | TYPE V (B) |
| PENETRATION | 3/3/3/3/3 | 3/3/3/3/3 |
| DEFLECTOR SHIELD | CLASS 2A (B) | CLASS 4 (C) |
| PROTECTION/THRESHOLD | 13/3 | 14/4 |
| **MISCELLANEOUS DATA** | | |
| MANEUVER MODIFIERS | +1 C, +1 H, -1 T | +1 C, +1 H, -1 T |
| TRAITS | ENHANCED SYSTEM (SENSORS) | |

The Oberth-class of scientific survey and research vessels has served as the backbone of Starfleet's purely scientific force for a number of decades. Originally commissioned for short-range scientific missions, the Oberth-class is designed to remain on station, conducting high-resolution sensor scans and utilizing its numerous scientific laboratories. Only after the success of the Oberth design was fully realized were their capabilities upgraded to allow them to operate independently further out on the frontiers of the Federation.

The Oberth-class possesses modest facilities for her crew of approximately 80 Starfleet and civilian scientific personnel. The design of the ship is unique, with a circular primary hull comprised of the bulk of the living accommodations and an elongated secondary hull where the laboratories and scientific pallets are found.

Possessing only minimal offensive and defensive capabilities, the Oberth-class never strays far from established Federation borders. Such duties are best left to the more well-rounded Explorers. For all of the Oberth's successes, the age of her design has finally mandated the necessity of a new research vessel—the newly-designed Nova-class.

U.S.S. Oberth, prototype; U.S.S. Bonstell, lost providing tactical data during the Borg assault of Wolf 359 (2367); U.S.S. Cochrane; U.S.S. Copernicus; U.S.S. Grissom, destroyed in 2285 by a Klingon bird-of-prey while studying the Genesis Planet in the Mutara Sector; U.S.S. Pegasus, used as a classified test-bed for a variety of Starfleet experiments, later destroyed in 2370; U.S.S. Raman; U.S.S. Tsiolkovsky, destroyed by a stellar fragment after crew succumbed to the Psi-2000 virus (2364); S.S. Vico, civilian research vessel lost while exploring the Black Cluster (2368)..



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# HERBERT-CLASS

224 146 937
757 767
876 223 676
555 077 067
151 737 146

00812 9923
03473 6732
31057 8242
89190 1310
11394 9129

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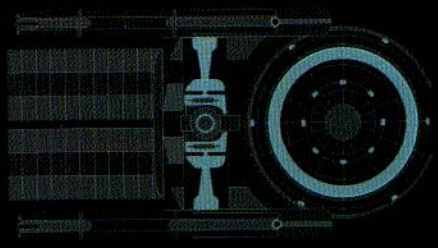

Heralded as one of the fastest and best-designed cargo vessels of its age, the Herbert-class has withstood the test of time. These cargo vessels can still be found throughout the Federation, in both Starfleet and the civilian sector. Noted for the large cargo containers housed on its underbelly, the Herbert has been nicknamed the "plump performer" throughout the spacelanes.

The Herbert requires a small crew to maintain her and features an excellent top speed, making her the transport of choice when cargo must arrive within a short amount of time. Unfortunately, her warp engines have a deserved reputation of being "testy," especially under heavy loads. The Herbert contains adequate defenses to repel all but the most determined space renegades, but her shield grid is unable to deflect much damage before help can arrive.

S.S. Point Julie; S.S. Point Cami; S.S. Point Carol; S.S. Point Ann, all currently part of the Point Nippam Shipping Consortium; S.S. Windjammer Polly; S.S. Windjammer Suzie; S.S. Sugar Islander; S.S. Stellar Wave; S.S. Avalon.

## HERBERT-CLASS SPECIFICATIONS

### PRODUCTION DATA

| | |
|---|---|
| ORIGIN | UNITED FEDERATION OF PLANETS |
| CLASS AND TYPE | HERBERT-CLASS CARGO CARRIER |
| YEAR LAUNCHED | 2341 |

### HULL DATA

| | |
|---|---|
| STRUCTURE | 30 |
| SIZE/DECKS | 5/5 DECKS |
| LENGTH/HEIGHT/BEAM | 247/61/44 METERS |
| COMPLEMENT | 6 |

### OPERATIONAL DATA

| | |
|---|---|
| TRANSPORTERS | 2 STANDARD |
| CARGO UNITS | 250 |
| TRACTOR BEAMS | 1 FV, 1 AV |
| SEPARATION SYSTEM | NO |
| SENSOR SYSTEM | CLASS 2 (+2/C) |
| OPERATIONS SYSTEMS | CLASS 2 (C) |
| LIFE SUPPORT | CLASS 3 (D) |

### PROPULSION DATA

| | |
|---|---|
| IMPULSE SYSTEM | CLASS 4A (.85C) (C) |
| WARP SYSTEM | CLASS 5 (WARP 5/6/7) (C) |

### TACTICAL DATA

| | |
|---|---|
| PHASER BANK | TYPE V (X2/B) |
| PENETRATION | 4/3/3/0/0 |
| DEFLECTOR SHIELD | CLASS 5 (C) |
| PROTECTION/THRESHOLD | 15/2 |

### MISCELLANEOUS DATA

| | |
|---|---|
| MANEUVER MODIFIERS | +1 C, +1 H, +0 T |
| TRAITS | DESIGN DEFECT (WARP DRIVE) |

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# D'DERIDEX-CLASS



676 224 146
937 757
548 876 223
989 555 077
343 151 737

411 00812
927 03473
372 31057
919 89190
858 11394

34 887

## D'DERIDEX-CLASS SPECIFICATIONS

### PRODUCTION DATA

| | |
|---|---|
| ORIGIN | ROMULAN STAR EMPIRE |
| CLASS AND TYPE | D'DERIDEX-CLASS BATTLESHIP ("HEAVY WARBIRD") |
| YEAR LAUNCHED | 2361 |

4550 001

### HULL DATA

| | |
|---|---|
| STRUCTURE | 50 |
| SIZE/DECKS | 10/83 DECKS |
| LENGTH/HEIGHT/BEAM | 1,041/285/772 METERS |
| COMPLEMENT | 1,500 |

### OPERATIONAL DATA

| | |
|---|---|
| TRANSPORTERS | 10 STANDARD, 10 EMERGENCY |
| CARGO UNITS | 100 |
| SHUTTLEBAY | 2 AD |
| SHUTTLECRAFT | 40 SIZE WORTH IN 2 SHUTTLEBAYS |
| TRACTOR BEAMS | 1 FD, 1 FV, 1 AD, 1 AV |
| SEPARATION SYSTEM | NO |
| CLOAKING DEVICE | CLASS 5 (RATING 24) |
| SENSOR SYSTEM | CLASS 3 (+3/D) |
| OPERATIONS SYSTEMS | CLASS 4 (E) |
| LIFE SUPPORT | CLASS 3 (D) |

11345 8

### PROPULSION DATA

| | |
|---|---|
| IMPULSE SYSTEM | CLASS 7 (.92C) (C) |
| WARP SYSTEM | CLASS 8 (WARP 7/8/9) (C) |

12335

### TACTICAL DATA

| | |
|---|---|
| DISRUPTOR BANKS | TYPE X (X5/E) |
| PENETRATION | 6/6/6/0/0 |
| PLASMA TORPEDOES | TYPE V (E) |
| PENETRATION | 7/6/5/4/3 |
| DEFLECTOR SHIELD | CLASS 6 (D) |
| PROTECTION/THRESHOLD | 17/4 |

04978

### MISCELLANEOUS DATA

| | |
|---|---|
| MANEUVER MODIFIERS | +3 C, +0 H, +3 T |

One of the largest vessels currently fielded by the Romulan Star Navy, the D'deridex-class battleship strikes fear into the hearts of enemies of the Empire. Serving as the primary military vessel of the Romulans in the latter half of the 24th century, the D'deridex is renowned for both its powerful technology and the skill of those who command and crew it.

Although it possesses fewer weapons arrays than many comparable ships, such as the Galaxy-class explorer, those it does possess are quite powerful. Additionally, it can fire deadly plasma torpedoes. Plasma torpedoes possess a devastating short-range destructive capability, but lose power the further they travel. In game terms, a ship can fire a plasma torpedo at Close range for maximum damage without any splash damage affecting the firing vessel. As the range increases, however, the torpedo loses its penetration capabilities and does less damage accordingly.

Haakona, commanded by Subcommander Taris, assisted by the U.S.S. Enterprise-D after contracting Iconian computer virus (2365); Devoras, commanded by Admiral Mendak, retrieved a Tal Shiar spy operating within the Federation (2367); Khazara, commanded by Commander Toreth, used by Federation personnel to effect the defection of Vice-Proconsul M'ret to the UFP (2369), Infamous; Temet, participated in failed attempt to capture the prototype starship U.S.S. Prometheus (2374).

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# CARDASSIAN VESSELS

# GALOR-CLASS

224 146 937
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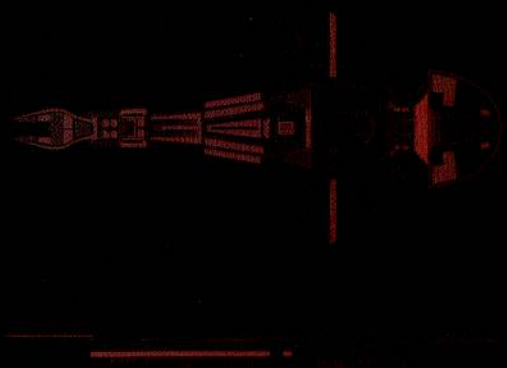
876 223 676
555 077 067
151 737 146

00812 9923
03473 6732
31057 8242
89190 1310
11394 9129

34 867



The Galor-class battle cruiser has served as the front-line vessel of the Cardassian Central Command for well over a decade. Although slightly inferior to comparable Federation or Klingon vessels, Galors are still formidable, particularly because they often travel and attack in groups.

Galor-class ships possess impressive warp capabilities and excellent coverage of fire (even to aft, a peculiarity of Cardassian ships). However, the ship's relative lack of torpedo launchers leaves it vulnerable to enemies better armed with missile weapons.

Aldara, commanded by Gul Danar, destroyed numerous Federation vessels during several Federation-Cardassian War battles (2355-2369); Trager, assisted the U.S.S. Enterprise-D in stopping the U.S.S. Phoenix from attacking Cardassian ships in violation of treaty (2367); Vetar, commanded by Gul Evek, destroyed in the Badlands while pursuing Maquis terrorists (2371); Kraxon, commanded by Gul Naresk, responsible for capturing the U.S.S. Defiant stolen by Maquis terrorists (2371); Prakesh, commanded by Gul Dukat, was instrumental in saving the Detapa Council from Klingon attack (2372).

## GALOR-CLASS SPECIFICATIONS

### PRODUCTION DATA

| | |
|---|---|
| ORIGIN | CARDASSIAN UNION |
| CLASS AND TYPE | GALOR-CLASS BATTLE CRUISER |
| YEAR LAUNCHED | 2360 |

### HULL DATA

| | |
|---|---|
| STRUCTURE | 35 |
| SIZE/DECKS | 6/13 DECKS |
| LENGTH/HEIGHT/BEAM | 371/59/192 METERS |
| COMPLEMENT | 300 |

### OPERATIONAL DATA

| | |
|---|---|
| TRANSPORTERS | 6 STANDARD, 6 EMERGENCY |
| CARGO UNITS | 60 |
| SHUTTLEBAY | 1 AD |
| SHUTTLECRAFT | 12 SIZE WORTH |
| TRACTOR BEAMS | 1 FV, 1 FD, 1 AV |
| SEPARATION SYSTEM | NO |
| SENSOR SYSTEM | CLASS 3 (+3/D) |
| OPERATIONS SYSTEMS | CLASS 3 (D) |
| LIFE SUPPORT | CLASS 3 (D) |

### PROPULSION DATA

| | |
|---|---|
| IMPULSE SYSTEM | CLASS 7 (.92C) (D) |
| WARP SYSTEM | CLASS 7.6 (WARP 7/8/9.6) (D) |

### TACTICAL DATA

| | |
|---|---|
| SPIRAL-WAVE DISRUPTOR | TYPE VIII (X3/D) |
| DISRUPTOR WAVE CANNON | TYPE IX (D) |
| PENETRATION | 5/5/4/0/0 |
| PHOTON TORPEDO | TYPE II (D) |
| PENETRATION | 4/4/4/4/4 |
| DEFLECTOR SHIELD | CLASS 4 (C) |
| PROTECTION/THRESHOLD | 14/4 |

### MISCELLANEOUS DATA

| | |
|---|---|
| MANEUVER MODIFIERS | +1 C, +0 H, +3 T |

4550 001

11345 9

12335

04978



45088

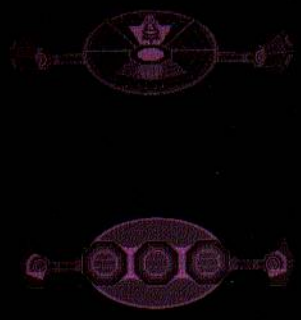
# HUNTER-CLASS

## HIROGEN VESSELS

676 224 146
937 757
548 876 223
989 555 077
343 151 737

411 00812
927 03473
372 31057
919 89190
858 11394

34 867



## HUNTER-CLASS SPECIFICATIONS

### PRODUCTION DATA

| | |
|---|---|
| ORIGIN | HIROGEN CONFEDERACY |
| CLASS AND TYPE | HUNTER-CLASS FAST ATTACK SHIP |
| YEAR LAUNCHED | EARLY 2300S |

4550 001

### HULL DATA

| | |
|---|---|
| STRUCTURE | 25 |
| SIZE/DECKS | 5/4 DECKS |
| LENGTH/HEIGHT/BEAM | 149/40/89 METERS |
| COMPLEMENT | 4 |

### OPERATIONAL DATA

| | |
|---|---|
| TRANSPORTERS | 2 STANDARD |
| CARGO UNITS | 50 |
| SHUTTLEBAY | 1 AV |
| SHUTTLECRAFT | 5 SIZE WORTH |
| TRACTOR BEAMS | 1 FV, 1 AV |
| SEPARATION SYSTEM | NO |
| MASKING SYSTEM | CLASS 2 (18 RATING) |
| SENSOR SYSTEM | CLASS 3 (+3/D) |
| OPERATIONS SYSTEMS | CLASS 2 (C) |
| LIFE SUPPORT | CLASS 2 (C) |

11345 8

### PROPULSION DATA

| | |
|---|---|
| IMPULSE SYSTEM | CLASS 6 (.9C) (D) |
| WARP SYSTEM | CLASS 7.6 (WARP 7/8/9.6) (D) |

12335

### TACTICAL DATA

| | |
|---|---|
| DISRUPTOR TURRETS | TYPE VIII (X3/C) |
| PENETRATION | 4/4/4/0/0 |
| PHOTON TORPEDOES | TYPE V (X2/C) |
| PENETRATION | 4/4/4/4/4 |
| DEFLECTOR SHIELD | CLASS 3 (B) |
| PROTECTION/THRESHOLD | 14/3 |

04878

### MISCELLANEOUS DATA

| | |
|---|---|
| MANEUVER MODIFIERS | +2 C, +0 H, +2 T |

Pity the vessel that underestimates the capabilities of a Hirogen Hunter stalking its prey. A small yet well-armed and formidable platform, this Hirogen vessel can be found operating alone within the Delta Quadrant or as part of a Hirogen task force taking part in the hunt. Incredibly functional and resilient, the Hunter requires only a minimal crew for its size to operate and maintain, which is a blessing as Hirogen numbers over the past several years have been declining sharply.

Excess room and cargo space on board the vessel is used to store foodstuffs or trophies from the hunt. Spartan in nature, these vessels are designed for one task alone—to hunt prey. Armed with a variety of automated distruptor turrets and torpedo launchers, the Hunter attack ship can quickly surprise and strike foes thanks to its stealth capabilities. (Treat as a cloaking device against sensors save there is no visual masking of the vessel.) In addition, their monotanium armor plating provides unique protection by making it difficult for enemy prey to lock their weapons on target. (Increase the difficulty for any Lock On maneuver by four.)

Because of the nomadic nature of the Hirogen, Hunter vessels are rarely found in any significant numbers. However, much larger versions of this vessel have recently been spotted in the Delta Quadrant and no doubt are fashioned with the same predatory instinct that make the Hunter so successful.

# KLINGON VESSELS

# D-7/K'T'INGA-CLASS

224 146 937
757 767
876 223 676
555 077 067
151 737 146

00812 9923
03473 6732
31057 8242
89190 1310
11394 9129

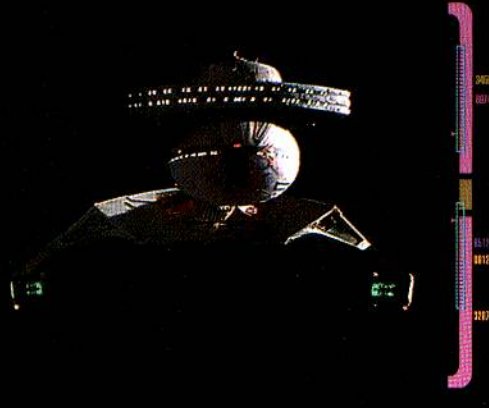
34 887

The D-7-class Battle Cruiser was the backbone of the Klingon forces during the mid-23rd century. Powerful and well-armed, D-7s were a match for the Federation's Constitution-class in most ways, and were their most frequent opponent. Beginning in 2267, the D-7 was replaced by a similar, but improved, design, the K'T'inga. Among the ship's many enhanced systems was a cloaking device, obtained through alliance with the Romulans (who in turn received several D-7s to bolster their own fleet).

Although the D-7 was swiftly retired, the K'T'inga has remained in service ever since, often undergoing upgrades and refits as time and owner resources allow (the template above represents a typical 2380s/70s-era K'T'inga). It is particularly popular among lesser Houses that can't afford to field large fleets of the much more advanced Vor'cha- and K'Vort-class ships.

D-7: I.K.S. Gr'oth, under command of Captain Koloth, was the first Klingon starship to dock at the Federation's Deep Space Station K-7 pursuant to the Organian Peace Treaty (2267).

K'T'inga: I.K.S. Amar, part of Klingon Task Force destroyed by alien entity V'Ger (2273); I.K.S. Kronos One, flagship of Chancellor Gorkon, on which he was assassinated in an effort to derail what would become the Khitomer Accords (2293), Famous, Flagship (+3 C, +0 H, +3 T); I.K.S. B'Moth, severely damaged by Cardassian forces while on patrol, survivors rescued by General Martok (2373); I.K.S. Ya'Vang, fought with distinction in several battles during the Dominion War (2374).



## K'T'INGA-CLASS SPECIFICATIONS

| | | |
|---|---|---|
| **PRODUCTION DATA** | | |
| ORIGIN | KLINGON EMPIRE | |
| CLASS AND TYPE | D-7-CLASS BATTLE CRUISER | K'T'INGA-CLASS BATTLE CRUISER |
| YEAR LAUNCHED | 2250 | 2267 |
| **HULL DATA** | | |
| STRUCTURE | 50 | 35 |
| SIZE/DECKS | 6/12 DECKS | 6/20 DECKS |
| LENGTH/HEIGHT/BEAM | 209/55/147 METERS | 350/98/252 METERS |
| COMPLEMENT | 400 | 347 |
| **OPERATIONAL DATA** | | |
| TRANSPORTERS | 6 STANDARD, 6 EMERGENCY | 6 STANDARD, 6 EMERGENCY |
| CARGO UNITS | 60 | 60 |
| SHUTTLEBAY | 1 A | 1 A |
| SHUTTLECRAFT | 6 SIZE WORTH | 6 SIZE WORTH |
| TRACTOR BEAMS | 1 FV, 1 A | 1 FV, 1 A |
| SEPARATION SYSTEM | YES (EMERGENCY ONLY) | YES (EMERGENCY ONLY) |
| CLOAKING DEVICE | NONE | CLASS 2 (RATING 18) |
| SENSOR SYSTEM | CLASS 2 (+2/C) | CLASS 2 (+2/C) |
| OPERATIONS SYSTEM | CLASS 3 (C) | CLASS 3 (C) |
| LIFE SUPPORT | CLASS 3 (C) | CLASS 3 (C) |
| **PROPULSION DATA** | | |
| IMPULSE SYSTEM | TYPE IIIA (.6C) (C) | TYPE IIIA (.8C) (C) |
| WARP SYSTEM | TYPE V (WARP 5/6/7) (C) | TYPE VA (WARP 5/6/8) (D) |
| **TACTICAL DATA** | | |
| DISTRUPTOR BANKS | TYPE IV (X4/B) | TYPE VII (X4/C) |
| PENETRATION | 4/4/4/0/0 | 5/5/4/0/0 |
| PHOTON TORPEDOES | TYPE I (B) | TYPE II (X2/C) |
| PENETRATION | 3/3/3/3/0 | 4/4/4/4/4 |
| DEFLECTOR SHIELD | CLASS 2 (A) | CLASS 2A (B) |
| PROTECTION/THRESHOLD | 12/2 | 13/3 |
| **MISCELLANEOUS DATA** | | |
| MANEUVER MODIFIERS | +1 C, +0 H, +3 T | +1 C, +0 H, +3 T |
| TRAITS | BATTLE TESTED | BATTLE TESTED |

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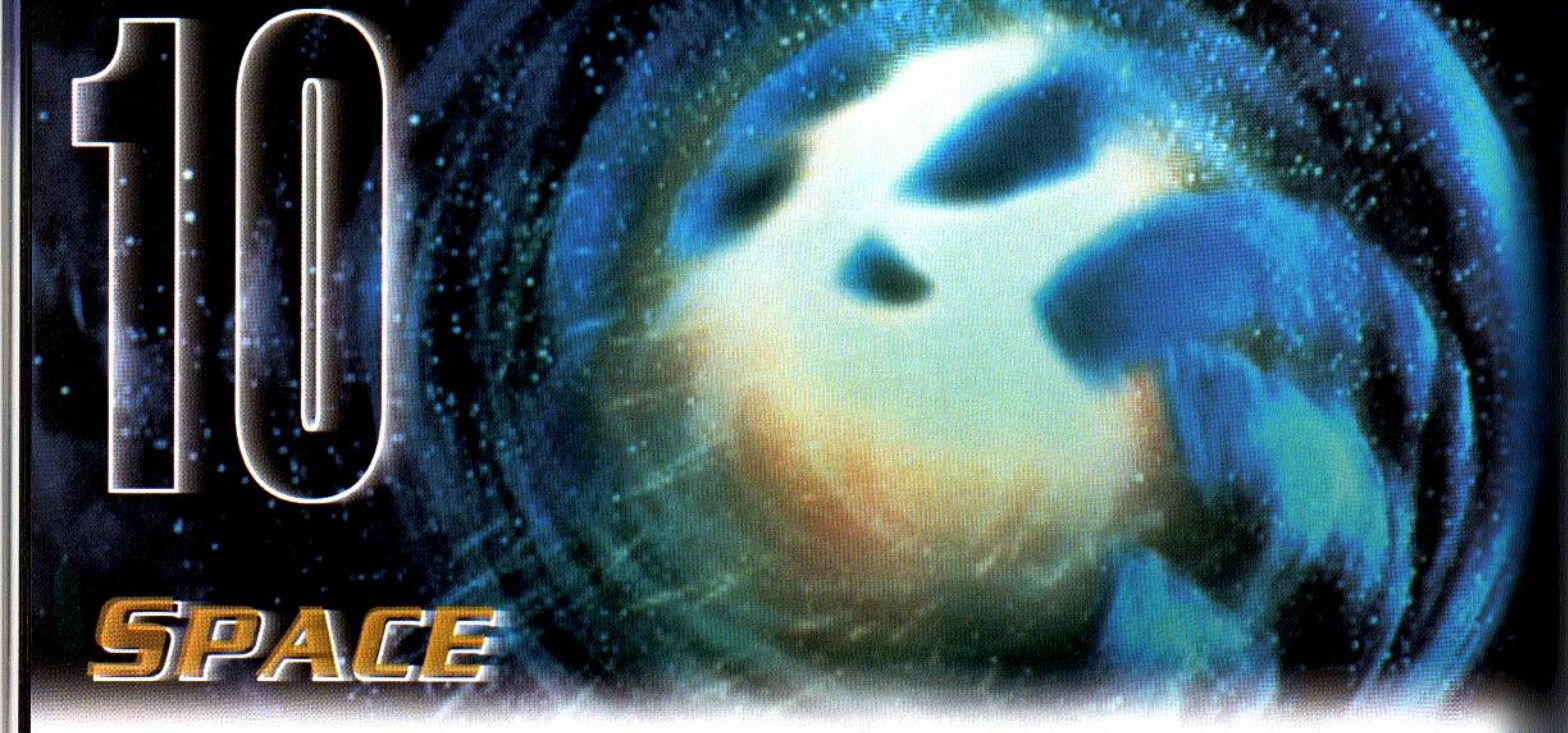
11345 9

12335

04978



45099



# 10 SPACE

The vast reaches of the unknown hold adventure, risk, riches, friends, opportunities, wars, and hope. Planets, starships, frontier stations—all of them float in a vast immensity of space, a veritable sea of fables. This chapter will help you chart that sea for your own series, and provide guidelines and methods for creating your own strange new worlds.

## THE GALAXY

The Milky Way Galaxy (just "the Galaxy" for short) contains 100 billion stars, including Earth's sun, Sol. It resembles a disk approximately 100,000 light-years across and 6,000 light-years thick at its center. Although the UFP includes over 150 member systems and thousands of colonies, starbases, outposts, and similar facilities, "Federation space" covers barely three percent of the Galaxy. Even adding in the Klingons, Romulans, and Cardassians doesn't appreciably increase the amount of known space. Within Federation space, Starfleet has yet to explore thousands of systems, and their tens of thousands of planets, despite centuries of Human starflight.

### OTHER GALAXIES

The Milky Way is nothing special, galactically speaking—it's just one of millions of similar galaxies. It would take thousands of years to reach other galaxies even at warp 9, so explorers from the UFP (or comparable civilizations) have yet to visit even our closest galactic neighbor, the Andromeda Galaxy. (The two Magellanic Clouds and the Sagittarius Dwarf Galaxy, all small satellite galaxies, are mere centuries of travel away.) Even advanced species, like the Kelvans of Andromeda, cannot cross such distances easily. More advanced technologies such as the transwarp drive, quantum slipstream drive, or coaxial warp drive, however, may eventually bring other galaxies within Starfleet's reach.

### GALACTIC FEATURES

The Galaxy is not an undifferentiated mass of stars, but contains many different features and regions. Each has its own challenges, opportunities, and dangers for interstellar explorers, colonists, and scientists.

#### The Spiral Arms

Like other space objects, the Galaxy rotates, creating "spiral arms" thousands of light-years long and thick; each arm contains thousands of stars. The three primary arms are named Orion, Sagittarius, and Perseus. Sol, and thus Earth, lies at the "coreward" edge of the Orion Arm, about 40,000 light-years away from the galactic core. The Sagittarius Arm (and some smaller arms) occupies space between the Orion Arm and the core. In the opposite direction, "rimward," the Perseus Arm dominates space.

The spiral arms shine brightly due to the large number of young, bright stars they contain. The darker regions between the arms are not empty, but contain mainly older, and thus dimmer, stars. The interior regions of the arms, where stars form, include so many nebulae, ion storms, novae, and the like that they can prove hazardous to space travelers. On the other hand, those regions also tend to contain heavy elements, rare minerals, and other valuable substances. A starship passing through such a region might encounter prospectors, miners, and the rogues who prey on them—or the secret shipyard of some would-be interstellar conqueror.

### The Core

A spherical region approximately 20,000 light-years across burns, stiff with energy, at the heart of the Galaxy. Young, hot-burning giant stars crowd into the Core, some only light-minutes apart. In the center of this hellish mass lurks a huge black hole. The Core is a very dangerous region, with incredibly intense radiation levels (see "Radiation," page 225). The stars here are all short-lived types, often with enormous fluctuations in brightness, further disrupting navigation (+10 TN to all System Operation (Flight Control) or System Operation (Navigation) tests; +5 TN to all Space Science (Astrogation) tests). Ion storms, plasma jets, and particle showers occur frequently. Even subspace can wrinkle under the intense star-forming stresses here (all System Operation (Communications) tests are at a minimum TN 15).

No carbon-based life-form can survive long in the Core region without protection. Starships venturing into the heart of the Galaxy need specialized refits, and must maintain their shields at maximum levels to protect against the radiation. If any life exists in the Core, it must be very alien—energy beings, or creatures capable of thriving in a constant shower of hard radiation.

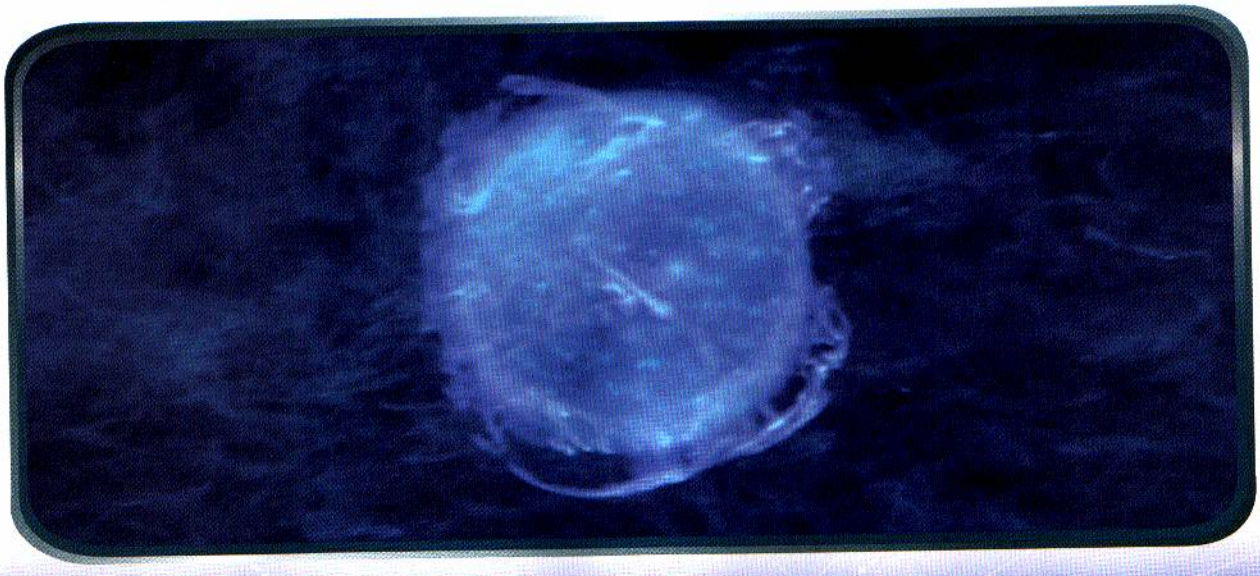
### The Barriers

Around the heart of the Core, and at the edge of the Galaxy, the magnetic energy fields compress curved space into powerful energy barriers. The Barriers are zones of radiation almost material in intensity; few ships could even survive a passage through them. Much of the Barriers may consist of chaotic space (see page 162), and the high radiation levels can create any effect imaginable (see "Radiation," page 225).

The exploratory starship *S.S. Valiant*, launched through a temporary wormhole in 2064 by the European Hegemony, was the first Earth vessel to penetrate the Barrier. The *Valiant's* captain heroically destroyed his ship after the energies of the Barrier increased the psionic abilities of some crewmembers so enormously that they threatened the security of the entire Galaxy. The *U.S.S. Enterprise*, NCC-1701, encountered a similar phenomenon in 2265 while searching for traces of the *Valiant*. In 2268 the *Enterprise* again passed through the Barrier when hijacked by the Kelvans, but this time encountered no psionic phenomena. The Kelvan shielding and other modifications may have preserved the *Enterprise*, or the unpredictable conditions at the Barrier may have simply not created any psychic surge. Evidently, the Milky Way has an especially powerful or concentrated energy barrier, since it crippled the ship of the Kelvan expedition from Andromeda. This suggests their own galaxy does not have a barrier, or has a weaker one.

### The Quadrant System

The inhabitants of the Alpha and Beta quadrants divide and subdivide space into quadrants, sectors, and eventually systems. Every body in the Galaxy has (in theory) a unique set of coordinates rigidly defined from the "Galactic Prime Meridian" running from Sol to the Galactic Core. (Of course, some other civiliza-



tions have their own "meridians," though most Alpha and Beta Quadrant species use Starfleet's coordinate system due to its quality and efficiency.) Although starships must chart courses from those coordinates, general directions have two dimensions. "Coreward" is the direction toward the Galactic Core; "rimward" is the direction of the Galactic Rim and the Energy Barrier. Transversely, "spinward" is the direction of galactic spin; "antispinward" is the direction against galactic spin.

Starfleet and others divide the Galaxy into four enormous *quadrants*, labeled Alpha, Beta, Gamma, and Delta. Each quadrant covers about eight billion cubic light-years. The border between Alpha and Beta Quadrants lies on the axis running from Sol to the center of the Galaxy; the other two Quadrants lie on the other side of a line perpendicular to this axis at the Galactic Core. The Alpha Quadrant is to the spinward of Beta Quadrant.

**Alpha Quadrant:** Contains the Cardassian Union, the Gorn Empire, the Tholian Assembly, the Breen, Ferenginar, and Bajor. The Federation expanded deep into the Alpha Quadrant in the 24th century, ranging from thickly populated core worlds like Earth, Andoria, and Betazed to the frontier Badlands abutting on Cardassian space.

**Beta Quadrant:** Includes the Klingon Empire, Romulan Star Empire, the Nausicaans, the Taurhai Unity (on the Romulans' antispinward flank), and the antispinward portion of Federation space bordering the Romulan Neutral Zone and Klingon space. Rigel, Betelgeuse, and other major systems lie in the Beta Quadrant. This quadrant may be the most thickly settled and well-charted in the Galaxy, but even in the late 24th century it holds millions of stars that Starfleet has never visited.

**Gamma Quadrant:** Enormous clouds of interstellar dust screen it from Federation observatories, and the immense distance of even its closest stars (over 40,000 light years) from Federation space rendered it a complete mystery until the discovery in 2369 of the Bajoran Wormhole, which runs from Bajor in the Alpha Quadrant to the Idran system deep in the Gamma Quadrant. The Gamma Quadrant is home to the Dominion and no doubt hundreds of other cultures and species.

**Delta Quadrant:** It holds the central systems of the Borg Collective, but the quadrant itself remained almost completely mysterious until a powerful entity known as the Caretaker abducted the *U.S.S. Voyager* in 2371, stranding it there 70,000 light-years from Federation space. *Voyager's* seven-year odyssey, during which it encountered the Talaxians and Ocampans, as well as,several other major powers such as the Haakonians and Kazon, greatly expanded Federation knowledge of the Delta Quadrant.

### Interstellar Phenomena

In addition to galactic-scale phenomena such as the spiral arms, the Core, and the Barriers, many dangers and scientific opportunities appear in the vast empty spaces among the stars. In general, such phenomena occur most commonly in regions of denser star populations, but exploratory vessels have found enough exceptions to this rule to fill a library computer complex. The universe remains a wondrous place, and the "laws of astrophysics" 20th-century humanity postulated without ever leaving their planet proved mutable indeed.

This section describes these phenomena, as far as Starfleet understands them, and gives some indications about their distribution and frequency. For their effects on passing (or investigating) ships, see *Chapter 13: Hazards*.

### Black Holes

As they age, stars that mass more than 20 times Earth's sun can collapse past the neutron star stage and become a black hole (also known as a "singularity" or "black star"). Black holes generate gravity one hundred billion times that of Earth—so strong that even light cannot escape them. The radiation, dust, and gas attracted by a black hole forms an accretion disk around the hole, and as they fall into the hole, powerful gravity waves and X-rays radiate out from the hole. These emissions can endanger nearby objects, including starships and even entire worlds.

Moving into a black hole's gravity field causes immense gravimetric shear damage (see *Hazards*, page 231) and presents a risk of time dilation, or time compression. Flying at the wrong tangent into the black hole's gravity field can result in a relativistic one-way trip up to a billion years into the future—or, if the black hole is spinning, into the past! Starfleet archaeologists occasionally detect frighteningly ancient relics spinning in orbits around black holes, preserved by this time-dilation effect. Some mathematical theories predict that the precise center of a black hole is a "white hole" into another universe; this other universe may be the home dimension of the life-form encountered by the *U.S.S. Enterprise*-D in 2369 that uses quantum singularities as

### DARK MATTER

**Hydrogen and other interstellar dust with no ambient or radiant energy remains dark. Such "dark matter" may comprise as much as 90 percent of the universe, and any given type of dark matter may vary as much as (or even more than) normal matter does. Without radiant energy—light, radio waves, or subspace emissions—Crews cannot study such matter at a distance; probes or ships must take physical samples for analysis. With 90 percent of the universe to study, this can take some time. Hence, even in the 24th century, the exact properties and potentials of dark matter remain mysterious—and open to your use for episode hooks or twists.**

nests for its young. The Romulans power some of their ships, including the feared *D'deridex*-class Warbird, with minute black holes known as artificial quantum singularities; thanks to the elaborate and multiply redundant safety interlocks built into these drives, very few have accidentally created true black holes, even when the ships were destroyed by energy sources like phasers.

## Clusters

A cluster arises when several stars get close enough to each other to remain mutually gravitationally influenced. Clusters range from enormous clumps containing thousands of stars (like the Pleiades) to tight knots of ten or twelve stars joined in a web of ionized gas, solar matter, light metals, and plasma. Typically, all the stars in a cluster are of approximately the same age, but some unusual exceptions to this rule do exist.

Planets in various states of formation, intense gravitational fluctuations (page 173) and anomalies (such as those in the Black Cluster, which destroyed the *S.S. Vico* in 2368), and high levels of radiation (page 225) make clusters interesting for astrophysicists—and ships' navigators. Since clusters often serve as stellar nurseries, they can host protostars, T Tauri stars, and any number of other anomalous or inchoate bodies. With veritable clouds of planetesimals, thick screens of masking radiation, and the chance of serious damage to unprepared pursuers, clusters make ideal locations for pirate bases or secret starbases near enemy space.

## Cosmic Strings

Resembling a black hole that is one proton in diameter in width but many light-years long, cosmic strings (also called superstrings) pose significant dangers to starships. Although they emit energy on characteristic subspace frequencies, cosmic strings can catch space vessels within their gravitational pull before a ship detects them. Once trapped, a ship may find itself unable to break free before actual contact with the string slices it apart.

The exact nature and formation of cosmic strings remains a mystery. Some scientists speculate that ancient civilizations used them as construction tools to build Dyson spheres and re-arrange solar systems, or as weapons (since a string could easily cut through ships, planets, and even stars). Others believe that cosmic strings constitute the majority of the Galaxy's dark matter.

## Ion Storms

Stars, nebulae, and other energetic bodies occasionally emit streams of electrically-charged dust and gas particles, called ion storms. Ion Storms can pose a danger to ships or planets. Ion storms (page 231), and thaycontinuously accelerate until they disburse. A given storm usually extends across only a few thousand kilometers, trailing perhaps a million kilometers in length. Even worse, they are difficult to detect, regardless of size. Starfleet rates ion storms in levels from 1 to 10 (occasionally higher), depending on their intensity. Ion storms can wreak havoc with the navigation and control systems of starships, or even kill unprotected crew in scientific pods or shuttlecraft. Very intense ion storms (level 6 and stronger), such as that around the planet Halka in 2267, can interfere with transporters or even alter the local field density between parallel universes!

## Lazarus Stars

While most supernovae lead to the creation of new protostars, a few supergiant stars somehow survive these massive explosions, then collapse again to cause another supernova. Known as Lazarus stars, these stars are surrounded by miniature nebulae consisting of nested shells of ionized gases. Any planets or asteroids able to survive the repeated stellar explosions possess rich amounts of radioactives, heavy metals, and exotic substances (like dilithium), making the potential hazards of such systems worth braving for daring miners (especially during times of shortage or need, such as the Dominion War). The Kavis Alpha neutron star, studied by Dr. Paul Stubbs with the help of the *U.S.S. Enterprise*-D in 2366, explodes every 196 years, making it one of the most regular and powerful Lazarus stars known.

### Nebulae

Clouds of interstellar gas and dust, nebulae range in size from relatively small planetary nebulae (usually under one cubic light-year, blown out by a supernova) to immense interstellar nebulae stretching across whole sectors. Some interstellar nebulae first began as planetary nebulae; others are protostars, or even entire stellar nurseries, that failed to form. In general, planetary nebulae are thicker and more energetic than interstellar nebulae. Starfleet assigns nebulae alphabetic classes: Class-J nebulae are high in dark matter (see sidebar) and ionized gas, Class-T nebulae emit high levels of radiation, the Class-C "Mutara class" blanks all visual and tactical sensors and interferes with shields. Starfleet's science teams also use numerical nebulae classes running from Class 1 through Class 17. These numbers do not correspond directly with the nebula's energy level or thickness, as these vary in individual nebulae and over time, but with their basic structure and composition. In many Class 11 and Class 17 nebulae, phaser fire (or directed positron beams) can ignite active gases such as sirillium with effects similar to a small, localized plasma storm (see page 232).

In such particularly thick or energetic nebulae, combat can become tense and deadly, even reduced to a duel of naked-eye torpedo targeting and sheer piloting instinct. Malfunctioning weapons systems (or the strange effects of nebula radiation on the ship's personnel) may force the Crew to improvise tactics, replacement equipment, or both. A Crew needs both skill and luck to survive such an encounter.

### Neutron Stars

Stars with masses over one and a half times that of Earth's sun do not remain white dwarfs after they age. The star's gravity pulls the white dwarf's stellar material inward, collapsing it into neutronium, a hyperdense form of matter that not even Starfleet technology can manipulate. Neutron stars, since they are dark and gravitically powerful, can pose serious navigational hazards.

### Plasma Fields and Storms

In subspatially or temporally unstable sectors, the interstellar hydrogen often accretes into dangerous plasma disruptions, discharging across light-years in showers of fiery energy. In some sectors (such as the Cardassian border Badlands) the plasma disruptions create a continuous plasma field which becomes a grave hazard to navigation. Sometimes a plasma field moves through space, creating a "plasma storm." Like ion storms, Starfleet rates plasma storms on a scale from 1 to 10 based on their intensity.

### Protostars

A protostar is a cloud of gas and dust in the process of collapsing into a star and planets. Protostar clouds are fairly thin, so ships can move through them at up to warp 1 without danger. Close to the developing star the nebula becomes much denser; there, ships cannot travel at more than half maximum impulse speed (.5 c) because the dense gas can literally melt the hull at high speeds. Protostars also emit powerful waves of magnetoscopic radiation, which interferes with sensors, navigation, and communications systems. In addition, showers of meteoroids commonly occur within protostar clouds, and some protostars host photonic life forms.

### Pulsars

Most neutron stars become pulsars, spinning rapidly in periods from approximately one millisecond to almost five seconds. As it spins, a pulsar emits powerful energy pulses (anything from radio waves, to X-rays, to visible light). The pulses occur at regular intervals, though these intervals slowly increase as the pulsar ages. Thanks to these pulses, pulsars often serve as "navigational beacons" for spacefaring species. Starfleet rates pulsars at power levels from 1 through 10.

### Rogue Planets

Although ships rarely encounter planets in interstellar space, such rogue planets do occasionally appear. They are usually either wrenched from their home star system by some cosmic catastrophe such as a passing black hole or a supernova explosion, or they are constructed planets such as Yonada or Gothos, sent on their mysterious journey by a builder race or some immensely powerful being. Depending on the builders' technological capacity, such a world might support life in its hollow interior, or somehow maintain an atmosphere and energy source in deep space. Without such support, a terrestrial planet knocked away from a star will rapidly become Class-F or G (see "Planetary Classifications," page 171). A large enough rogue Class-J world *just might* be able to generate enough heat internally to support life on a Class-M moon around it—a truly amazing chance that would divert any passing ship with an ounce of scientific curiosity.

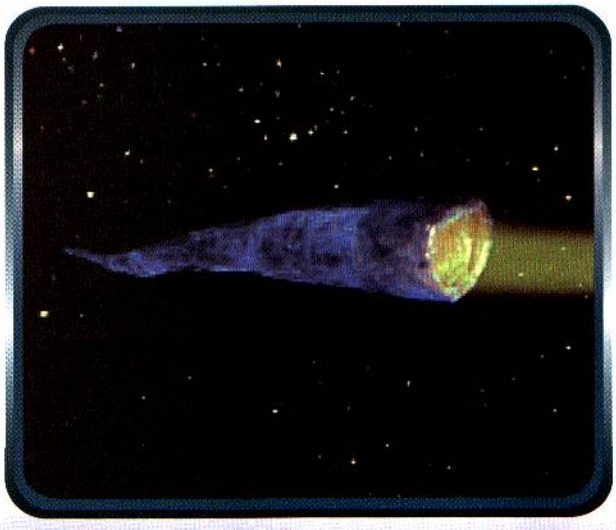
### Shockwaves and Nucleonic Wavefronts

Imploding or exploding stars or planets create immense ripples of force called shockwaves. These propagate from the source, and occasionally carry or create ion storms, plasma storms, and other energetic effects as they move. Supernova shockwaves can eventually travel tens of light-years before fading out. Nucleonic energy sources (some pulsars, alien artifacts, and explosive subspace anomalies) create wavefronts high in nucleonic energy that closely resemble conventional shockwaves in their effects. Nucleonic wavefronts may also interfere with ships' systems (including warp cores, shields, and sensors) and even the mental state of unshielded crew members. High levels of nucleonic energy can create dangerous mutations in organic matter.

### Spaceborne Life

One rare but especially dangerous hazard to starships, and even to some planetbound colonies, is an encounter with space-dwelling (or interstellar-migratory) life-forms. Starfleet and other exploratory services have encountered several such organisms, including the giant amoeba creature that destroyed the *U.S.S. Intrepid* in 2268, the non-corporeal entity which destroyed a Klingon ship at Beta XII-A in 2269, and the Crystalline Entity that devastated Omicron Theta. Some spaceborne life travels in flocks, such as the neural parasites which destroyed Beta Portolan and attacked the Earth colony on Deneva. The autonomous planet-smashing device known as the "Doomsday Machine" could also be considered a form of spaceborne life. Not all spaceborne life is malevolent; the distortion ring being of the Delta Quadrant, although dangerous, seeks only to spread knowledge and communicate, and the Beta Renner gaseous creature was merely lonely.

The chief danger of space-dwelling organisms is their sheer power. The exigencies of space travel mean that most such organisms possess as much power as a starship, and often have extremely potent attacks and defenses. The less intelligent ones, such as the space amoeba, behave in a fairly predictable way, but an intelligent space creature can prove every bit as dangerous as a hostile starship. See *Chapter 11: Aliens* and *Chapter 12: Creatures* for advice on creating, and utilizing, such life-forms in episodes.



### Subspace Anomalies

Subspace is a spatial continuum completely tangent to normal space, but with widely divergent physical laws. Warp engines and subspace radio, crucial elements of interstellar travel, depend on subspace, but can also distort it under the wrong conditions. As befits a continuum built on discontinuous geometries, subspace displays a wide variety of recorded anomalies and other problems which can interfere with a ship's systems, damage it, allow hostile subspace life-forms access to it, and the like. Given the wide variety of possible effects, subspace is the ultimate plot device for the Narrator; you can attribute virtually any problem to some form of subspace interference, and make that interference as strong or as weak as needed.

Some of the recorded types of subspace anomalies include the following:

**Subspace compression:** This has the same effect on a ship as powerful gravimetric shear (see page 173 in *Chapter 13: Hazards*).

**Subspace corridor:** This "groove in subspace" can draw in warp-driven ships and move them at speeds of up to 40 light-years per minute.

**Subspace eddy:** Also known as an "astral eddy," a subspace eddy occurs at an interfold between space and subspace, such as near a black hole or a powerful emitter of subspace radiation. Once sufficient stress is built up, a subspace eddy discharges its energies in a plasma storm (see page 160).

**Subspace field distortions:** Warp drives create these as ships travel, which can serve as a means of tracking ships through interstellar space at warp speed. These field distortions can also interact with chaotic space (see sidebar) or with any other subspace phenomenon to produce further subspace anomalies.

**Subspace interphase pockets:** These resemble (and may lead to) chaotic space and sometimes arise where chaotic space intersects with subspace. In a pocket, subspace intrudes into normal space, possibly allowing subspace life-forms or other phenomena to enter normal space.

**Subspace rifts:** Also called "subspace ruptures," these "tears" in subspace have a gravity-like effect that pulls starships and objects to and into them, to be destroyed by the intense pressure they exert. (Use the gravimetric shear rules on page 173 of *Chapter 13: Hazards* to simulate the effect of a subspace rift.)

**Subspace shockwaves:** These resemble normal shockwaves, but occur in subspace. They disrupt or (if strong enough) damage ship systems depending on subspace (particularly subspace radio). Their effects on physical objects—planets or ships themselves, for example—are much weaker.

**Subspace turbulence:** This phenomenon, common around black holes and other disruptive anomalies, can hamper or even prevent a starship from generating a stable warp field (and thus from attaining warp speed). Starfleet has banned research into Omega particles because they can create subspace turbulence.

**Subspace vacuoles:** Also called "subspace funnels," these resemble wormholes in many respects.

### CHAOTIC SPACE

**Chaotic space is Starfleet's term for certain areas of space where the ordinary rules of physics do not apply. Starfleet scientists speculate that the areas of interphasic space lying on the edges of some Tholian territories, the "fluidic space" gateways in the Delta Quadrant where Species 8472 roams, and any number of subspace and temporal anomalies may be examples of chaotic space.**

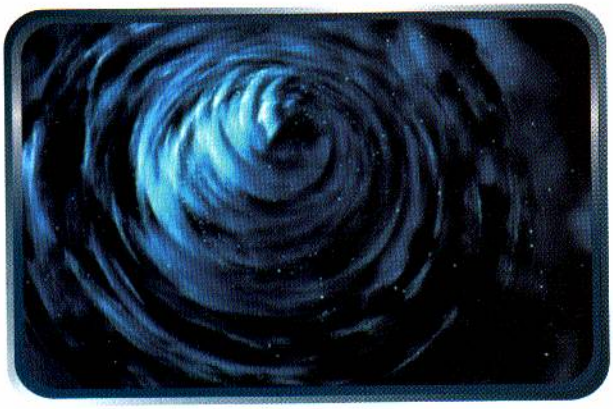
**Although the causes of this phenomenon remain unknown, the effects do not, and have given starship captains cause to avoid known regions of chaotic space scrupulously. First, due to the breaking of the laws of physics, most starship equipment (especially navigational equipment) does not function correctly, or at full efficiency, in chaotic space. Complex mathematical calculations (TN 25 or higher) are necessary to plot even the simplest exit course; only Medusans, Kelvans, Bynars, and a few other outside species can navigate chaotic space normally. Additionally, the altering of physical laws creates gravimetric shear that can damage starships. Other effects may also arise. In short, you can use chaotic space to generate whatever sort of interference or difficulty you need to drive your episode.**

### T Tauri Stars

Normal, or "main-sequence," stars experience a T Tauri stage at an early point during their stellar evolution. In this stage, a star loses much of its light metals (including solar lithium), which it emits in an enormous "T Tauri wind" that blows billions of kilometers into space. This wind is highly energetic and can interfere with many ship's systems, and even with organic life nearby. Almost all T Tauri stars are too young to have planets, but exceptions do exist. For example, in 2367, while exploring the Ngame Nebula, the U.S.S. *Enterprise*-D discovered a T Tauri star with a Class-M planet!

### Variable Stars

Although most stars have constant (in humanoid terms) brightness, rotation, and other characteristics, some, known as variable stars, alter one or more of their characteristics over relatively short time periods (as little as days or even minutes). For example, Cepheid variables build up stellar energy and release it in nova-like explosions, and flare stars project enormous solar flares; either phenomenon could harm an orbiting ship (for more information, see "Malfunctions," page 108) or destroy a nearby planet. A ship that knew a variable star's periodicity could potentially set a stellar ambush for an enemy, striking while the solar flares buffeted the target's shields and communications.



### Wormholes

A wormhole consists of a "tunnel" through subspace that connects two points in normal space-time. They can join points tens of thousands of light-years apart, thus allowing virtually instantaneous travel to otherwise inaccessible regions. Most of them are unstable and fluctuate wildly, possibly destroying or stranding ships passing through them. For example, the Barzan Wormhole has one end that whips between the Gamma and Delta Quadrants with little predictability or warning, while its other end has moved erratically around the Alpha Quadrant planet of the same name with occasional periods of anchorage. The largest and most stable wormhole known is the Bajor Wormhole in the Bajor System. It spans 70,000 light-years between Bajor and the Idran system in the Gamma Quadrant.

Warp engines can destabilize a wormhole, and a sufficiently unbalanced warp engine may occasionally create a dangerous micro-wormhole. Highly advanced races may have the ability create wormholes; the long-vanished Iconian civilization may have harnessed wormhole technology to build its fabled network of gateways.

### Interstellar Phenomena in the Game

Your characters will likely encounter these interstellar anomalies far more often than their extreme rarity

## TABLE 10.1: INTERSTELLAR PHENOMENA

| Roll (3d6) | Interstellar Phenomenon |
|---|---|
| 3 | Cosmic String |
| 4 | Rogue Planet |
| 5-6 | Spaceborne Life (generate using the rules in *Chapters 11* and *12*) |
| 7-9 | Nebula |
| 10-12 | Stellar Phenomenon (roll 2d on Table 10.1A) |
| 13-14 | Roll one die; Ion Storm (1-3) or Plasma Field (4-6) |
| 15 | Subspace Phenomenon (roll 2d on Table 10.1B) |
| 16 | Cluster (roll again without modifiers and add an anomaly to your cluster; treat any result of 16 as No Result) |
| 17 | Shockwave |
| 18 | Roll one die: 1-5 is a subspace phenomenon, a 6 is a stable wormhole |
| 19+ | Re-roll without modifiers |

Modifiers: −3 for dark regions, +1 for spiral arm edge, +2 for spiral arm interior, +4 for the Core or Barrier

## TABLE 10.1A: STELLAR PHENOMENA

| Roll (2d6) | Stellar Phenomenon |
|---|---|
| 2 | Black Hole |
| 3-4 | Protostar |
| 5 | T Tauri Star |
| 6-8 | Variable Star |
| 9-10 | Planetary Nebula |
| 11 | Roll one die: Neutron Star (1-3) or Pulsar (4-6) |
| 12 | Lazarus Star |

For black holes, T Tauri stars, and Lazarus stars, roll a die, adding 2 for black holes. On a 4-6, the phenomenon also creates severe subspace turbulence.

## TABLE10.1B: SUBSPACE PHENOMENA

| Roll (3d6) | Subspace Phenomenon |
|---|---|
| 3 | Corridor |
| 4 | Interphase Pocket |
| 5-8 | Rift or Rupture |
| 9 | Shockwave |
| 10-13 | Compression |
| 14-15 | Eddy |
| 16-17 | Turbulence |
| 18 | Vacuole |

Modifiers: nearby chaotic space −2 to −4; nearby cluster or supernova +1 nearby black hole +3; Core, re-roll all ones; Barrier, re-roll all sixes.

would indicate; such locales often have rich stores of metals for merchants, peculiar phenomena for scientists, and tactical advantages for starships on missions of war or piracy. Feel free to wrap an episode around any of these without worrying about frequency issues; if the televised series are anything to go by, an exploratory starship on active patrol will encounter such an anomaly about every month or two. You can either select from these interstellar phenomena for specific episode (or system) design purposes, or place them randomly in the Crew's path as they travel the stars. Use them as you wish, and any way you can; neither the rules of the game, nor the laws of astrophysics, should hamper a good story.

### For Episode Design

You can insert interstellar phenomena into your episode for a variety of reasons. Some interstellar phenomena are more suitable for some episodes, or for some purposes within episodes, than others.

**Scenery:** It can help evoke a "science-fictional" feeling of space's vast potential if the story simply passes nearby, or occurs in sight of, some magnificent or unlikely stellar event. Nebulae, protostars, and pulsars make excellent scenery.

**Hook:** A ship can be assigned to investigate some stellar anomaly as a hook to get the Crew into the proper sector for the episode's action. Depending on the Crew's course (and the Narrator's deviousness), they may never get to the interstellar phenomenon they ostensibly came to chart! Any spacefaring race might assign ships to investigate any of these anomalies; since black holes and cosmic strings are the most dangerous, and wormholes are the most potentially useful, they might be the most likely episode hooks.

**Impetus:** An interstellar phenomenon might set the story in motion; the classic case is the strange radiation that affects the Crew, or the bizarre phenomenon that flings the Crew's ship into some unknown dimension or distant sector. Black holes, shockwaves, subspace anomalies, and wormholes can hurl ships into adventure; ion and plasma storms, as well as some nebulae, T Tauri stars, or variable stars might emit story-inducing radiation. Chaotic space or dark matter might do either.

**Complication:** The dangerous or interesting effects of the interstellar anomaly can simply complicate an existing episode plot. Many excellent episodes involve two threats or opportunities, occuring simultaneously; interstellar phenomena can easily provide one of the two story lines if need be. Many of these phenomena can potentially weaken a starship, which can add tension to other crisis plotlines or to space combat; others can simply emit some debilitating or otherwise inconvenient radiation. Black holes, ion storms, nebulae, and subspace anomalies make excellent "ad hoc" plot complications, as can chaotic space or dark matter.

**Prize:** Many interstellar phenomena are valuable not only scientifically, but economically or militarily. An episode may revolve around a confrontation over such an anomaly, or some godlike alien species may make rights to the phenomenon the "prize" in some strange contest, examination, or gladiatorial bout. Clusters, cosmic strings, nebulae, and wormholes make excellent prizes; rogue planets, or any interstellar anomaly with an associated Class-M world, could also spark intense rivalry.

### Random Placement

You can also place interstellar phenomena randomly along the Crew's path, or "seed" a sector they will spend time in with them. Table 10.1: Interstellar Phenomena gives a rough idea (based approximately equally on astrophysical theory and *Star Trek* experience) of these anomalies' frequency of occurrence or encounter in interstellar exploration. With this, or any table in this chapter, feel free to pick an interesting-sounding result and move on, if you wish. If your pick or the random roll produces a stellar or subspace phenomenon, re-roll on the appropriate sub-table. Many interstellar phenomena are more likely to occur in clusters; roll again to determine if your cluster contains more anomalies.

## SECTORS

Starfleet subdivides each quadrant into sectors. The standard sector consists of a cube of space approximately 20 light-years on each side, totaling 800 cubic light-years. A sector with particularly important or interesting features, strategic positions or resources, or a homogeneous population or interstellar culture might be of a different size.

A given sector contains, on average, about 30-100 stars, and typically about six to ten of them have Class-M planets. Sectors in or near star clusters, the heart of the spiral arms, or the Galactic Core tend to have many more stars, whereas sectors located in nebulae, gravitationally empty zones ("star deserts"), or between spiral arms often have fewer (or none).

Starfleet identifies the hundreds of thousands of sectors in its records with three- to six-digit numbers. For example, Sol lies in Sector 001. To accomodate data from the early days of space exploration and stellar cartography, Starfleet has retained the old-style numbers for some sectors (thus, some of the ones along the Romulan Neutral Zone are 3-0, 3-1, and so forth). For this reason, Starfleet's stellar maps don't always depict sectors in precise numerical order. Additionally, most inhabited or commonly-traversed sectors also have colloquial names, usually derived from a major star, planet, or species within them; examples include the Argus, Scylla, Kalandra, Gariman, and Bajor Sectors.

### Sector Design

For many Narrators, a sector is the ideal setting for a series. Large enough to contain a wide variety of systems, planets, and phenomena (and to be important in the greater scheme of galactic politics), yet small enough that it doesn't require much effort to design or significant amounts of time for the characters to travel through, a sector holds great potential for roleplaying excitement and enjoyable storytelling. (See also the discussion of these and other setting issues in *Chapter 2: Establishing the Series*.) A military series might center on a tense battlefront sector, a merchant series might return to a sector full of good customers or business opportunities, and even an exploration series can potentially find enough action in a single sector for many, many episodes. Designing a sector involves a number of choices; most of them you need to make based on your series structure (see *Chapter 2*).

Before making up your mind on these issues, find out from your players what sort of characters *they* want to play, and what they have in mind for your series. After all, part of your job as Narrator is to keep them entertained and engaged, and usually the best way to do that is to give them what they want. For example, if one of your players wants to play a dis-

graced, exiled Andorian duelist, arrange some worlds or cultures so that he has plenty of opportunities both to engage in single combat and to perform heroic deeds that will eventually redeem him in the eyes of his people. If another player wants lots of starship combat, place the sector in a touchy border region or create several warring species so he has a chance to take his ship into battle. A similar situation works well for a player who wants to engage in diplomacy and intrigue. The more thought you give to these considerations before you start running your game, the more thematic and dramatic unity you can bring to your series.

### Location

First and foremost, think about the sector's location. You don't have to pinpoint it on a galactic map, but you should have an idea of its general location, including the approximate travel time to other major locations (Earth, *Qo'noS*, Cardassia, and so forth), and which sectors or systems neighbor your sector. A few sample locations follow:

**Deep Space:** Your sector is deep in unexplored space, for daring tales of discovery, swashbuckling, and mystery. New alien species, dangerous empires, and unknown phenomena abound here.

**Core:** Your sector is deep in the core of a great spacefaring power, suitable for episodes of politics, diplomacy, and high intrigue. Unexplored or primitive, quarantined systems might exist even a few dozen light-years from Earth, or even near more militant core worlds, but entire new spacefaring empires are unlikely.

**Frontier:** Splitting the difference, your sector lies along a frontier or a border. This can enable *Star Trek*: *Deep Space Nine*-style games of multipolar politics and even military conflict. Neighboring species will appear quite often.

### Astropolitics

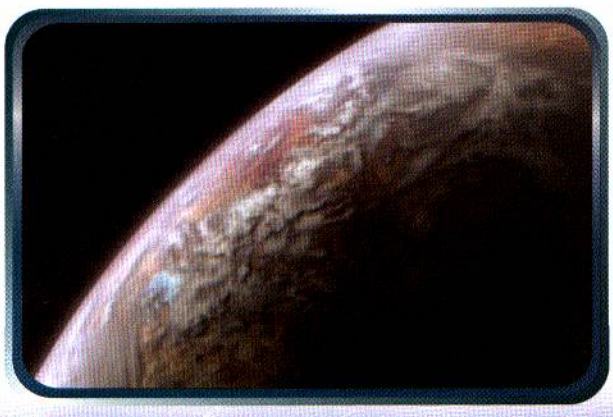
Do one, some, or all of the planets in your sector belong to, or owe allegiance to, a particular galactic power, such as the Federation or Romulan Star Empire? Given that the average sector contains six to ten star systems, it's possible for two or more powers to all have a foothold in a given sector. Don't worry about this; it provides plenty of ideas and inspiration for stories. If you would rather let the dice decide, you can use the Planetary Affiliation Table (Table 10.4, below) to determine your sector politics as well.

Although sector politics typically involves two major galactic powers, such as the Klingons and Cardassians, plenty of other possibilities exist. Many *Star Trek* episodes involve exploration of a new sector, first contact with an as yet unaffiliated species, or "local" political problems such as rebellions and intrasystem warfare (but such "local" problems often have consequences for the entire quadrant). Feel free to create new, and previously unknown, empires (these are especially suitable for Delta and Gamma Quadrant sectors, or coreward sectors of the Alpha and Beta Quadrants) using the rules and guidelines on pages 169. These "empires" may span many sectors or just a few systems. The Breen, Gorn, and Tholians provide good examples of the potential such "pocket empires" have for story creation.

Don't think that your work's finished when you decided who the potential antagonists and allies in your sector are—ask yourself *why* they relate to each other in these ways. What political issues divide them, bring them together, and/or define their relationship? A sector claimed by both the Federation and the Cardassians for strategic reasons features different conflicts (and thus different stories) than one they both want for economic reasons. Then decide what other notable players—other empires, unaffiliated worlds within the sector—think about the conflict. If Aa'resh has allied itself with the Federation, and the Federation is engaged in some dispute with the Cardassians, Aa'resh's longstanding rival/enemy, the nearby planet Beh'traal, may ally itself with the Cardassians to obtain an advantage over the Aa'reshites—or just to annoy them.

### Dominant Species and Cultures

The next issue to consider—what species and/or culture dominates the sector—follows in part from the previous two issues, and in part from historical and environmental factors. Most sectors have dominant species matching their astropolitical alignment; Federation sectors have mostly Humans and other Federation species, Romulan sectors are dominated by Romulans, and so on. (In some Klingon, Cardassian, or Romulan sectors, the majority species may be one or many subject peoples.) However, just because a planet's inhabitants are Human, or Human-like (such as the Ligonians, Aldeans, or Eminians) doesn't mean they are from Earth or generally similar to Humans. Think about how the inhabitants got to the sector. They could simply have evolved there, of course, but other possibilities exist. For example, they could be a paral-



## TABLE 10.2: UNUSUAL PHENOMENA

| Roll (1d6) | Result |
|---|---|
| 1 | Strategic installation (Roll again: 1-2, open starbase or space dock of dominant species; 3-4, covert facility of "enemy" species; 5-6, critical communications or scientific equipment important to many cultures) |
| 2 | Ancient artifacts (Roll again: 1-4, significant ruins on a planet or planets; 5, spacegoing relic such as a Dyson sphere or generation ship; 6, a cosmic string) |
| 3 | Mineral-rich lodes (Roll again: 1-3, an asteroid belt in one system; 4-5, an extraordinarily metal-heavy planet; 6, a Lazarus star). See "Resources", page 175, for some possibilities; this lode is considered Plentiful (1-3) or Very Plentiful (4-6). |
| 4-7 | Interstellar anomaly or anomalies (Roll a die for the number of anomalies; on a six, roll another die and add half the result; roll on Table 10.1 to generate random interstellar anomalies if desired) |

Modifiers: +1 for Core or Barrier sectors.

## TABLE 10.3: NUMBER OF SYSTEMS IN A SECTOR

| Roll (1d6) | Type of Sector | Number of Systems |
|---|---|---|
| 1 | Sparse | 1d6-2 |
| 2-3 | Moderate | 1d6+2 |
| 4-5 | Average | 1d6+4 |
| 6 | Dense | 2d6+4 |

lel offshoot culture of some sort, colonists so long separated from Earth that they no longer remember or care about it, transplants placed by some ancient civilization (or Q), or simply *look* Human. Did Earthmen or Klingons colonize this sector, and when? Did larger galactic events drive this sector's development, and if so, how?

You may decide to invent your own alien species and/or culture for the sector. (Species and culture design are covered in *Chapter 11: Aliens*.) Is that species petitioning to join the Federation (or some other power), making trade deals with the Ferengi, or picking a fight with the Romulans? Perhaps different species are doing all three, or factions within a single culture have yet to agree on their mutual future.

### Unusual Phenomena

There's more to many sectors than just stars and planets. Your sector may feature all sorts of astronomical phenomena, such as the Badlands, an area of chaotic space, or a strategically valuable area like a nebula or a dilithium-rich asteroid belt. It may also have artificial resources—ancient ruins or artifacts, a Romulan space station or communications beacon, or even a Dyson sphere. (For some ideas, see the "Interstellar Phenomena" section, on pages 158; you can also randomly populate your sector with such anomalies using Tables 10.1 and 10.2) Who knows what surprises an enigmatic species like the Metrons or the Q may have left for inquisitive player characters? In general, a sector will have one or two significant interstellar anomalies in it, although sectors in long-deserted stretches of ancient interstellar empires, or those deep in spiral arms or toward the Core, may have as many as eight or ten significant anomalies! Such a sector will be a major scientific (and potentially military) prize for any spacefaring culture.

### Number of Systems

By the time you've thought a bit about the issues discussed above, you should have some idea of how many systems, worlds, and other things you need in your sector, and thus how large it needs to be. Don't feel constrained by averages; while most sectors have six to ten key systems, the Dorias Cluster, among others, has *twenty* systems with life-supporting planets. On the other hand, not every system needs its own species or life-forms; some simply wait, empty, for characters to explore them and encounter their mysteries. In short, do whatever you want to do, whatever helps you create enjoyable stories. To design those star systems and planets, refer to the next sections.

For random generation, roll 1d6 on Table 10.3: Number of Systems in a Sector, then roll the indicated dice on the table. Table 10.3 only generates key (usually populated or otherwise important) systems; for the total number of stars in the sector, multiply the result on this table by the sector's location modifier: Dark regions x2, Spiral arm edge x5, Spiral arm interior x7, Core or cluster x10.

## SYSTEMS

After determining the number of systems in your sector, you should move on to design the individual systems (especially if the sector will be the setting for your series). Even if space is the final frontier, it's still pretty empty and boring all by itself. Intelligent beings live in star systems. There, on (and in, and around) the planetary complexes orbiting stars, most of the interesting things in the Galaxy happen.

### Quick and Dirty Stellar Evolution

Although this chapter shows you how to build star systems according to the rules of drama or the rules of chance, it never hurts to know how to *really* build them. Knowing the real facts of astrophysics, even in an abbreviated form, can give you the skill to describe the universe to the player of a Vulcan science officer, and the self-confidence to break physical law when and where you must to drive the episode forward.

Interstellar hydrogen absorbs ambient energy, eventually glowing and becoming energetic itself. With enough hydrogen, you can get a plasma field (see page 160); with still more, you can get a protostar (page 160). The new protostar's gravity attracts more hydrogen, and the collapse triggers hydrogen fusion. A star is born. The leftover hydrogen and other matter blown out of the forming star or drawn in by its gravity may form into a disk around the new star; this disk slowly congeals and cools into a ring of planets. If the star is bright enough, and long-lived enough, life can evolve on the planets it has birthed. Most stars move along the "main sequence" beginning as small, bright "dwarf" stars, ballooning into red giants after 10 or so billion years (and unfortunately destroying any planets within the star's newer, larger, radius), and then collapsing into white dwarfs. Particularly massive stars begin as giants or subgiants off the "main sequence," burn rapidly, and then collapse. (Collapsing binary stars, which normally burn at different rates, often collide in vast thermonuclear explosions called novas.) Some collapsed stars remain white dwarfs until they cool off completely as "black dwarf" cinders. Larger collapsed stars continue to contract into neutron stars (page 160). The largest stars collapse still further, releasing the entire energy of the star in a massive supernova explosion (which causes a major shockwave, as on page 233) and then crushing it into a black hole (page 158). The supernova remnants become planetary nebulae (page 160) and then, often, a new protostar.

#### STELLAR CLASSIFICATION

**Astronomers classify stars by three criteria: spectral class; brightness; and size. Except for Type O stars, any star can have planets; however white dwarfs rarely have Class-M planets, since such bodies vaporize when the star balloons into a red giant, or turns nova. Some of this information can modify the tables for generating random system and planetary data, below.**

#### SPECTRAL CLASS

**TYPE O: Blue stars. Because they consume their "fuel" rapidly, blue stars burn out after just a few million years, before planets can form around them. Generally found in spiral arms or the Galactic Core, they only exist in supergiant (Ib) and dwarf (V) sizes.**

**TYPE B: Blue-white stars, such as Rigel and Spica. Even the smallest blue-white stars possess a mass at least 10 times that of Sol.**

**TYPE A: White stars, such as Altair, Deneb, Sirius A, and Vega. Often, Type A stars have metal-rich gas envelopes, with a greater chance for rich mineral deposits on their planets and moons. Thus, Type A systems often attract prospectors—and pirates.**

**TYPE F: Yellow-white stars, such as Canopus, Polaris, and Procyon. Because even the smallest Type F stars have a mass twice that of Sol, their Class-M planets orbit twice as far out.**

**TYPE G: Yellow stars, such as Alpha Centauri A, Capella, Sol, and Tau Ceti. Because Type G stars emit heat, light, and radiation in a balance ideal for humanoid life, explorers eagerly seek them.**

**TYPE K: Orange stars, such as Aldebaran and Arcturus (both giants) and 40 Eridani A (Vulcan's sun) and Epsilon Indi (both dwarfs). Since Type K stars emit less radiation than Type G stars, humanoids need less radiation protection on their Class-M planets, which for the same reason tend to have thinner atmospheres.**

**TYPE M: Red stars, such as Antares and Betelgeuse (both supergiants) and Wolf 359 (a much more common red dwarf). Because they burn more slowly than other stars, Type Ms account for more than two-thirds of all stars.**

**TYPE D: White dwarfs. Although they lack interior luminosity, they still have glowing hydrogen "atmospheres." They are not to be confused with still-burning "dwarf" stars on the main sequence.**

### BRIGHTNESS

Astronomers rate stellar brightness from 0 (the brightest) to 9 (the dimmest). Because they burn hotter, blue stars normally have greater brightness than red ones, but many exceptions exist. For example, Betelgeuse (a red giant) is more than three times as bright as Spica (a blue dwarf).

### SIZE

Ia Large supergiant
Ib Supergiant
II Large giant
III Giant
IV Subgiant
V Dwarf, or Main-sequence star
VI Subdwarf

Sol is a Type G2 V star: a yellow, bright dwarf star on the main sequence. Rigel is a Type B8 Ia star: a blue-white, large supergiant star, dim for a Type B star (but much brighter than Sol).

## Star System Design

Begin by deciding what kind of system you want to design; if you can, write down your basic goals for the system or its most important aspects in a sentence. Often, this sentence focuses on the major inhabited planet, leaving the star as scenery. For example, one system design sentence might read: "Vulcan is a core system of the Federation peopled by logical, psionic scientists." Here, the most important aspects include Vulcan's political affiliation and its people. "Coridan is a corrupt frontier system rich in dilithium." This sentence emphasizes Coridan's resources, government, and isolation.

This section allows you to take either of two approaches to star system creation. Whether to present a relatively consistent universe, to rapidly build a setting for an episode (or series) that has unexpectedly veered off course, or to spark your own notions, you can randomly generate your star systems and planets using the tables accompanying each subsection. Alternately, you can select values and other data to hand-craft your stars and planets for an exact match with your intended story. A story of scientific exploration and interstellar danger may require an unusual or dramatic star; an episode of first contact with a primitive race may require careful design of the Class-M planet involved. (And if the primitive race doesn't live on a Class-M planet, you may have to pick your values even more carefully!) You can also mix and match, beginning with random generation, but altering one or two results to ones you like better, or that feel more "right."

### SYSTEM PROFILE

Each system description includes the following information.

**AFFILIATION:** The political status of the system; what great interstellar power (if any) controls or protects it. Example: *Vulcan is a core member of the Federation.*

**SYSTEM TYPE:** The number of stars (two for a binary system, for example), and their classification (see , page 167), in the system. In multiple star systems, indicate the primary star. Example: *Vulcan is a trinary system, made up of a Type K1 V orange star (Vulcanis, the primary), a Type D VII white dwarf, and a Type M4 V red dwarf.*

**PLANETS:** The number of planets in the system, and their classes (see page 170). Most systems have only one "main" planet for story purposes, and this profile can note that fact if need be. The profile can indicate only that planet and abstract the others, or include the rest of the worlds' classes and even names. Example: *Vulcan (Class-M) is the second planet of six in the system.* For a planet-based episode, or for important worlds in your series, you may wish to develop a Planetary profile (see page 172) as well.

**OTHER OBJECTS:** This can include both natural astronomical phenomena (asteroid belts, etc.) and artificial objects such as Starbases. Unless the object or objects are vital to the story, or you intend to develop this system as a detailed setting, you can abstract this where needed, even if (as with a highly technical species) there are probably thousands of orbital stations, monitor or defense satellites, and so on. Example: *Vulcan has two asteroid belts. The Vulcan Space Center, orbiting Vulcanis III, includes a Starfleet-caliber spacedock.*

You may also wish to note the main design sentence you developed for your system, to help keep track of your thoughts, and to avoid getting caught up in potentially interesting, but distracting, minutiae.

### Affiliation

What great power controls this star system? Is it a Federation member or colony, an assimilated Borg subject world, a Romulan "protectorate," a proud independent planet, or the center of a hungrily expansionist new power? More than one power might own (or at least claim) a single system. Multiple powers might rule a single system as a peaceful "shared world," as with Nimbus III, or the system might become a bone of contention in interstellar affairs. Even if a power doesn't rule a system outright, it may declare a system under its protection, and resist outsiders' attempts to travel there—Talos IV, Capella

## TABLE 10.4: PLANETARY AFFILIATION

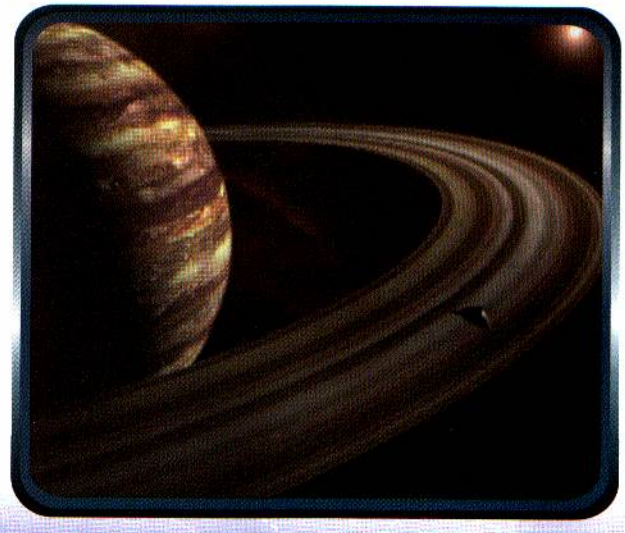
| Roll (1D6) | Affiliation |
|---|---|
| 1-3 | Major power |
| 4 | Minor power (Gorn, Breen, Ferengi, or some other species unique to your campaign) |
| 5 | Disputed: roll again; on another 5 two or more powers each have a presence here. Roll again to deter mine the disputants: 1-3, two major powers; 4-5, one major and one minor power; 6, two minor powers. Since such systems can be tense flashpoints that drive the story, you should develop the specifics of the dispute. |
| 6-9 | Neutral, independent, or undiscovered |

Modifiers: +1 for series set in the 23rd century; +1 for a system in a dark region or in the Alpha Quadrant; +2 for a system on the Barrier, or near the Core.

IV, and Organia are all under Federation protection. In one system, multiple Class-M planets might have different affiliations. The possibilities are endless, although in practice most systems have a single affiliation.

You will likely wish to establish the system's affiliation based on the story line of your series, or on the sector design decisions you made above under Astropolitics (page 165) and Dominant Species and Cultures (page 165), and possibly Location (page 165). However, for a wide-ranging exploratory game or to flesh out a sector in a hurry, you can use Table 10.4: Planetary Affiliation to determine system affiliation randomly.

To randomly determine a system's affiliation, roll first on Table 10.4. Note that this roll will not necessarily determine the actual status of the system in question; a Federation-affiliated system might be a member, a colony, a staunch Federation ally such as Bajor, or a quarantined world; a Romulan-affiliated system might be a subject world, a puppet world, a military base, or even an ally. At this level of detail, only you can provide the most accurate and useful answers for your episode. To randomly determine major-power control, presence, or interest for your sector, roll a die on the related quadrant tables (10.4A-10.4D).



## TABLE 10.4A: ALPHA QUADRANT AFFILIATION

| Roll (1D6) | Major Power |
|---|---|
| 1-3 | Federation |
| 4-5 | Cardassian Union |
| 6 | Neutral or roll on Beta Quadrant table |

## TABLE 10.4B: BETA QUADRANT AFFILIATION

| Roll (1D6) | Major Power |
|---|---|
| 1-2 | Federation |
| 3-4 | Klingon Empire |
| 5-6 | Romulan Empire |

## TABLE 10.4C: GAMMA QUADRANT AFFILIATION

| Roll (1D6) | Major Power |
|---|---|
| 1-5 | Dominion |
| 6 | Roll again: 1-4, Neutral; 5, Roll again on Alpha Quadrant sub-table; 6, Roll again on Beta Quadrant sub-table |

Modifiers: +2 for series set after the end of the Dominion War in 2375.

## TABLE 10.4D: DELTA QUADRANT AFFILIATION

| Roll (1D6) | Major Power |
|---|---|
| 1 | Haakonian Order |
| 2 | Kazon Collective |
| 3-4 | Neutral |
| 5-6 | Borg Collective |

### System Type

The type (see the "Stellar Classification", page 167) and number of stars in the system make up the system type. Systems with one star are single-star systems; systems with two stars are binary systems; those with three stars are trinary systems. Some combination of binaries and single stars make up the smattering of remaining system types; quaternary systems, for example, with four stars, usually comprise a pair of orbiting binaries. Each star in a multiple system gets a letter, in descending order

of brightness. For example, the red giant Aldebaran A is the primary of the Aldebaran trinary system; Aldebaran B and Aldebaran C are its two dimmer companions.

Close multiples (such as "contact binaries," where the two stars actually touch) don't often have habitable planets, as their orbital mechanics disrupt planetary formation. In distant multiple systems, the stars orbit a mutual center of mass at enough of a distance that planets can form, even Class-M ones. Star systems with highly elliptical orbits can become cataclysmic systems, as the close approach of one partner detonates nova-like explosions in the other. Depending on the distances and masses involved, such explosions may occur thousands, or even millions, of years apart—a whole civilization might emerge between solar flares and die leaving only enigmatic ruins for its successor.

First, determine the type of star system you are designing by rolling 2D6 on Table 10.5: Star Systems. Then, roll once on Sub-table 10.5A for each star in the system, rolling on the further sub-tables as indicated.

### Inhabited and Other Planets

In these sections, list the planets orbiting the star in whatever detail necessary. Describe important inhabited planets with a full Planetary profile (see page 176); you can summarize other planets in one line—or, using the planetary classification system, in a letter. Almost all inhabited planets are Class-M planets; with a few terraformed Class-H or L worlds in important or populous systems. Rugged aliens like the Borg, or various non-humanoid species, might be able to inhabit Class-K planets and other worlds Humans would have to terraform, or at least settle with domes and environmental systems. Given such advanced technology, any planet, moon, asteroid, or large comet might harbor pirates, secret military or research installations, or worlds of other possibilities.

### Other Objects

This section deals with non-planetary objects that may become important either in play, or in your own mental image of the system. Almost every star system has an asteroid belt and an Oort Cloud. Most technically-advanced systems (such as those affiliated with major spacefaring powers) have at least one or two artificial objects present. Exotic phenomena, as the name indicates, are more rare.

**Artificial Objects:** A system may have a strategically or commercially important location, even when it lacks planets suitable for colonies. The answer is to construct an artificial habitat—a Federation starbase, Romulan outpost, or Cardassian space station can command a whole sector, protect valuable shipping lanes, or spy on enemy territory. Even in populous systems, immense space-based shipyards and repair facilities such as Utopia Planitia or Spacedock, and orbital

#### TABLE 10.5: STAR SYSTEMS

| Roll (2D6) | System Type |
|---|---|
| 2-3 | Trinary |
| 4-7 | Single star |
| 8-11 | Binary |
| 12 | Four or more stars |

#### TABLE 10.5A: STELLAR CLASSIFICATION

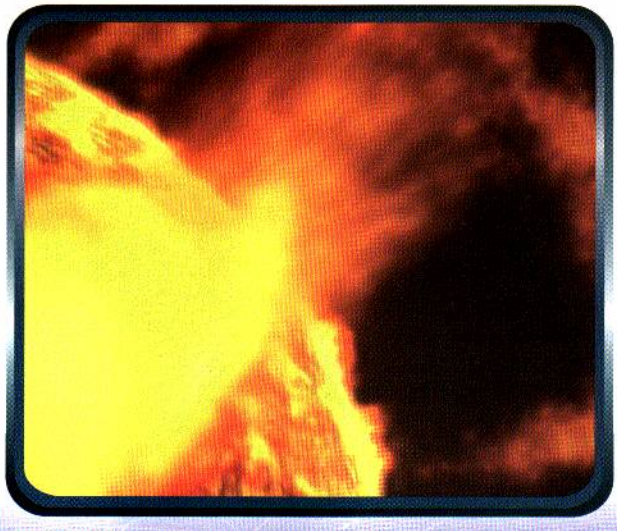
| Roll (3D6) | Star Size |
|---|---|
| 3-17 | V (main sequence dwarf star). Roll on table 10.5B for spectral class. |
| 18 | Giant or white dwarf. Roll on table 10.5C for star type. |

#### TABLE 10.5B: MAIN SEQUENCE SPECTRAL CLASS

| Roll (2D6) | Spectral Class |
|---|---|
| 2-7 | Type M |
| 8 | Type K |
| 9 | Type G |
| 10 | Type F |
| 11 | Type A |
| 12 | Type B |

#### TABLE 10.5C: GIANT OR WHITE DWARF STAR TYPE

| Roll (3D6) | Star Type |
|---|---|
| 3-9 | Type A subgiant |
| 10 | Type D white dwarf |
| 11 | Type F giant |
| 12 | Type A giant |
| 13 | Type B giant |
| 14 | Type O giant |
| 15 | Type B supergiant |
| 16-17 | Type M red giant |
| 18 | Stellar anomaly (roll on sub-table 10.01A, above) |



## PLANETARY CLASSIFICATION

**CLASS-D:** Small, rocky planetoids. Examples include Regula in the Mutara Sector (before the Genesis Device test of 2285) and Ceres, a body in the asteroid belt of the Sol system.

**CLASS-F:** Rocky worlds, similar to Class-D planets but larger. Like Class-D worlds, they lack water and atmosphere; thus, any habitations or structures built on them tend to resemble starships in their ability to support and protect life. Earth's moon Luna, or the planet Mercury in the Sol System, are examples of Class-F planets.

**CLASS-G:** Class-G planets have low gravity, atmospheres unbreathable by most humanoids, and ices or sludges of water, methane, ammonia, or similar substances. Few Class-G worlds have native life, but some possess liquid water oceans under kilometers of ice where life has evolved. Examples of Class-G worlds include the planet Pluto in the Sol System, and the moon Titan orbiting the planet Saturn in the Sol System.

**CLASS-H:** Class-H planets are extremely dry, but often inhabitable by humanoids provided that they have a supply of water and use special suits or other technology to provide a personal atmosphere and temperature control. Prior to the beginning of terraforming, the planet Mars in the Sol System was Class-H; Tau Cygna V is also Class-H.

**CLASS-J:** One of the most common types of worlds, Class-J planets include "Jovian" gas giants (such as Jupiter in the Sol System), subjovian planets (Uranus and Neptune in the Sol System), and superjovians (brown dwarfs that orbit stars but lack the critical mass to ignite stellar fusion, such as Barnard III). Some Class-J planets are so large that they begin to rival small stars in mass! Due to their enormous gravities (able to crush most equipment) and turbulent atmospheres, most Class-J planets are not inhabitable by humanoids.

**CLASS-K:** Though they have gravity comparable to Earth's, Class-K planets also have temperatures or atmospheres that require most humanoid species to use pressure domes and life support technology to settle on them. Elba II (home of a UFP institution for the criminally insane) and Venus in the Sol System qualify as Class-K; so, according to most reports, does Breen.

**CLASS-L:** Class-L planets are small, rocky, terrestrial worlds with oxygen-argon atmospheres, and sometimes abnormally high levels of carbon dioxide as well (possibly indicating that they were once terraformed by ancient civilizations, or were formerly Class-M worlds). Due to the lack of nitrogen (which is needed to create proteins and other complex molecules), Class-L worlds almost never have native animal life, though plant life may exist in various forms. Indri VIII is an example of a Class-L world.

**CLASS-M:** Class-M planets are small, rocky, terrestrial worlds possessing oxygen-nitrogen atmospheres, and thus suitable for ordinary habitation by Humans and most other humanoid species within broad norms of atmosphere, temperature, and gravity. Earth, Andoria, Vulcan, and Cardassia Prime all qualify as Class-M.

**CLASS-T:** A subclass of Class-J, a gas giant with a major orbital ring system. In the Sol System, only Saturn qualifies as Class-T, although Jupiter, Uranus, and Neptune all possess rings.

**CLASS-Y:** Also known as "Demon Worlds," Class-Y planets possess high surface temperatures and pressures (sometimes exceeding 500 kelvins), high radiation levels, and often corrosive and deadly atmospheres. A few, astonishingly, harbor incredibly robust and exotic native life forms.

defense platforms (such as those comprising part of the Mars Defense Perimeter defending Earth) serve vital functions. Tachyon grid relays, scientific monitor stations, derelict or lost spacecraft, and similar miscellany can all drive stories and hold adventures. A large derelict or relic of an ancient civilization, such as the Dyson Sphere near the Norpin Colony, could provide the setting for an entire series.

**Asteroid Belts:** Many systems have asteroid belts composed of small rocky or metallic bodies that never coalesced into a single world. Somewhat rarer are asteroid belts created by planetary collisions or other world-destroying phenomena. Asteroid belts usually occur between the largest Class-J world and the system's primary, closer to the planet than the star because of the two bodies' divergent gravities. Systems

## NUMBER AND CLASS OF PLANETS

**If you need a habitable (or inhabited) world, just put one in. Otherwise roll 2d6+2 dice to determine the total number of planets. Then roll 2 dice for the class of each planet (see Planetary Classification on page 167 for the meanings of the code letters).**

| ROLL (2D6) | PLANET CLASS |
|---|---|
| 2 | Roll one die. On a 1, the planet is Class-Y, otherwise, it's Class-D |
| 3 | Class-D |
| 4-5 | Class-F |
| 6 | Class-G |
| 7 | Class-H |
| 8-9 | Class-J or T |
| 10 | Class-K |
| 11 | Class-L |
| 12 | Class-M |

with two superjovians may possess asteroid belts between them. Individual asteroids can appear almost anywhere in a system, often crossing the orbits of several planets on their own path around the star. Such rogue asteroids make excellent hiding places for pirates, spies, or even covert military installations!

EXOTIC PHENOMENA: Some systems either contain, or are quite nearby to, interstellar anomalies such as the ones on pages 158-163. Some stellar anomalies even have orbiting planetary systems around them! Other phenomena possibly worth noting include the ones listed under Unusual Phenomena (page 163) in the sector design system.

OORT CLOUDS AND KUIPER BELTS: An Oort cloud made up of trillions of icy comets orbits almost all systems. The thickest portion of the Oort cloud is the Kuiper Belt, at the outer edge of the primary star's grav-

## PLANETARY PROFILE

**Some "generic" planetary profiles appear on page 177 at the end of this section, to use as examples and as the basis for your own design work.**

**PLANET NAME: The name you assign to your world.**

**CLASS: The Starfleet classification of the planet based primarily on its suitability for humanoid life. See "Planetary Classification" on page 167 for more details.**

**MOONS OR RINGS: Any orbiting natural bodies associated with the planet. If the "planet" itself is the moon of a larger planet (a Class-M world orbiting a hot Class-J planet, for example), note that fact here.**

**GRAVITY: The gravitational pull of the planet, expressed in G (Earth gravities).**

**CLIMATE: This entry comprises the atmosphere, temperature, and hydrosphere of the world, which give the resulting climate.**

**DEMOGRAPHICS: The population, both in numbers and species, of the world. If the planet's affiliation differs from that of its star system (see "Affiliation", page 168), note that here.**

**CIVILIZATION: This entry comprises the motives, technology, and government of the planet's dominant culture or species. In many cases, this also will be determined by the world's affiliation. See "New Civilizations", page 174, for more details.**

**RESOURCES: Anything the planet produces that other planets might desire enough to trade (or invade) for.**

itational well along the plane of the planetary orbits. Comets may cluster between the component stars of multiple star systems; these reaches may also sport thick asteroid belts as the stars' competing gravities shove space debris into those "free zones." Composed of ice, comets serve as good sources of water for terraforming, generation ships, or hidden shipyards.

## PLANETARY DESIGN

Adventures, like explorers, almost always focus on planets when they enter a star system. With over a trillion planets, and trillions more asteroids and moons, in the Galaxy, there's always something going on somewhere.

Like star system design, planetary design should help you decide, or implement, a direction for your episode. The process of design, as well as the result, may inspire you to go off on a tangent and build a story you hadn't even considered.

The random planet generation rules provided here only address Class-M worlds, since the vast majority of planetary adventures take place on such planets. Even more than with stars, always feel free to think of the rolled results on the table as seeds for your own creativity, or as jumping-off points for episode or system design.

### PLANET NAME

A planet's official name derives simply from its number out from its sun; Spica IV is the fourth planet out from Spica, for example. (Moons work analogously, using lower-case letters for identification; for example, Spica IV's second moon is Spica IVb.) Many planets also have local names, bestowed by their discoverer or by their residents. Earth, for example, is not only Sol III but also Terra; Vulcan is 40 Eridani A II, Vulcanis II, Vulcan, and Ti-Valka'ain.

### CLASS

Starfleet classifies planets into nine categories, each identified with a letter (see page 171). A planet's category depends on its nature and dominant "environment." Almost all life, and hence almost all drama, occurs on Class-M planets. Although far from common, Class-M planets occur frequently enough that spacefaring civilizations need seldom bother with terraforming or similar processes without good reason.

### MOONS OR RINGS

Under this heading, describe any moons or rings the planet has. Although most moons are asteroidal in size (Class-D worlds), some worlds have moons up to half their size (reaching Class-F, G, or even H). Larger moons than this serve as one partner in a "binary planet" system, in which two bodies revolve around a mutual center of gravity. Binary planet systems are unstable, and consequently rare. The world might itself be the moon of a larger planet; many Class-J "hot jovians" orbiting within the lifezone of a star have Class-M or L satellites; most other large moons of large planets fall within Class-G or K. Habitable moons circling habitable planets are quite rare, and usually result from ancient terraforming. Moons can be hiding places, mining motherlodes, strategic choke points, or just exciting scenery for worlds in your series.

To determine the number of moons for a Class-M world, roll 1d6–3. To determine each moon's diameter, roll 1d6 and multiply the result by 1,000 kilometers (however, the moon cannot exceed half the planet's size). The largest moons may be Class-H or K, but others are Class-D or F.

**TABLE 10.6: GRAVITY**

| Diameter (km) | Gravity |
|---|---|
| 8,000 | 0.4 G |
| 9,000 | 0.55 G |
| 10,000 | 0.7 G |
| 11,000 | 0.8 G |
| 12,000 | 0.9 G |
| 13,000 | 1 G |
| 14,000 | 1.1 G |
| 15,000 | 1.2 G |
| 16,000 | 1.35 G |
| 17,000 | 1.5 G |
| 18,000 | 1.65 G |
| 19,000 | 1.8 G |

### GRAVITY

When describing a planet's gravity, do so in relation to Earth (Human-normal) gravity, 1 G. Humans can survive any gravity from 0 to 3 G, although long-term Human settlement is unlikely at gravities higher than 1.25 G. This ratio (+/– 25%) applies to other species. Raised in 1.4 G, Vulcans can comfortably settle planets of up to 1.75 G. Gravity also influences atmosphere and hydrospheric thickness, so the gravity of a Class-M planet usually falls between .75 and 1.8 G. Usually, higher-gravity terrestrial planets are either larger in size (such as Vulcan) or contain more metals in their core. Lower-gravity planets the size of Earth or larger have many fewer metals in their core.

To determine a planet's gravity, you first must establish its size. Begin with a base diameter of 13,000 kilometers (km). Then add (1d6 x 1,000 km) to that base. Then subtract (1d6 x 1,000 km). That gives you the planet's diameter. Consult Table 10.6: Gravity to find the planet's surface gravity based on its size. Interpolate gravities for intermediate diameter sizes.

The figures on Table 10.6 assume a planet of standard (Earth-like) density, with an iron core and a rocky mantle. To randomly select the density, roll 2D6 on Sub-table 10.6A Density and multiply by the gravity by the listed modifier. The resulting number gives your final G-value for the world's gravity.

## TABLE 10.6A: DENSITY

| Roll (2D6) | Density |
|---|---|
| 1-4 | Rock-ice, density half Earth's; multiply G by .5 |
| 5-6 | Silica (metal-poor), density two-thirds Earth's; multiply G by .66 |
| 7-11 | Earth-like density |
| 12+ | Metal-rich, density 1.5 times Earth's; multiply G by 1.5 |

Modifiers: Type A or B star, +1; Core or spiral arm interior, +1; Type M star, -1

### Climate

A world's climate comes from its atmosphere, its hydrosphere, and its temperature, all of which interact in a complex, almost chaotic pattern of mutual influence. Class-M worlds by definition have a breathable oxygen-nitrogen atmosphere. (Class-L worlds have an oxygen-argon atmosphere.) This requires at least 20 percent ocean cover, to provide organic life (to break down carbon dioxide) and liberate free oxygen. (Planets with less than 20% ocean are Class-H worlds.) Note that, as on Cardassia Prime, even water oceans can be toxic to some humanoids depending on the level of pollutants or suspended metal salts; see the *Hazards* chapter for specific poison rules (pages 226-228). Temperature varies by about 40 degrees Centigrade between the tropics and the poles; the median temperature depends on the amount of energy the world receives from its star, and the thickness (and composition) of the atmosphere.

Climate depends upon the basic planetary atmosphere, hydrosphere, and temperature. Atmosphere is initially based on gravity, but many other factors can affect it, including composition, the amount of ionizing radiation the planet receives from its star, planetary age, and so on, as shown on Table 10.7. To represent these random factors, roll a die and apply the result as follows, treating any result of less than 1 as 1. Find the amount of water on the planet by rolling 2D6 on Table 10.7A: Hydrosphere. Finally, determine the planet's mean temperature by rolling 2D6 on Table 10.7B. This die roll gives the basic temperature at the mid-latitudes for the world. The Earth's basic temperature is 12 degrees Centigrade.

Worlds with thick atmospheres can either reflect excess heat into space (cooling the world) or trap excess heat on the planet (creating a greenhouse effect) depending on atmospheric composition. Thinner atmospheres mean tremendous swings in temperature between day and night, which can cause serious windstorms. The greater the hydrospheric percentage, the wetter the climate. In general, cold, wet worlds have ice-choked seas, rugged glacial mountains and broad evergreen (or the equivalent all-season plant) forests. Cold, dry worlds feature frozen steppes, barren, rocky mountains, and vast deserts of icy gravel. Warm, wet worlds get jungles and swamps, while warm, dry worlds sport immense, sandy deserts. Climates vary across a world, of course; the Earth has all of the above features, and even Vulcan has some cool, wet forests.

## TABLE 10.7: ATMOSPHERE

| Gravity (G) | Die (1D6), Atmosphere |
|---|---|
| 0.2-0.8 | 1-4, Thin; 5+, Standard |
| 0.81-1.2 | 1-2, Thin; 3-5, Standard; 6+, Thick |
| 1.21-3 | 1, Thin; 2-3, Standard; 4+, Thick |

Modifiers: Red giant star -2, Type A star +1, Type K star, −1, Class-L world +1

## TABLE 10.7A: HYDROSPHERE

| Roll (2D6) | Hydrosphere (Surface water %) |
|---|---|
| 2-9 | 20-90 (multiply roll by 10%) |
| 10-11 | 99 (an ocean world like Pacifica with only scattered islands) |
| 12+ | 100 (no dry land at all; there may be polar icecaps) |

Modifiers: Thick atmosphere +1, Thin atmosphere −1, Red giant star −1

## TABLE 10.7B: TEMPERATURE

| Die (2D6) | Temperature (Earth example, average degrees Centigrade) |
|---|---|
| 2 | Very Cold (Greenland, -10) |
| 3-4 | Cold (South Dakota, 0) |
| 5-6 | Cool (Britain, 10) |
| 7-9 | Warm (Southern California, 20) |
| 10-11 | Hot (Jamaica, 30) |
| 12+ | Very Hot (Sahara, 40) |

Modifiers: Type F or B star +1, Thick atmosphere +1, Type A star −2

### Demographics

In this section of the planetary profile, describe the species and rough population of any sapient life forms. Worlds with long histories of interstellar travel such as Rigel IV, settled by multispecies governments such as the Federation, or with a shorter but exciting history of interspecies warfare, may have a mix of species. Majority species may not be the ruling or dominant species, as with a subject world of the Romulan Empire.

## TABLE 10.8: RANDOM POPULATION

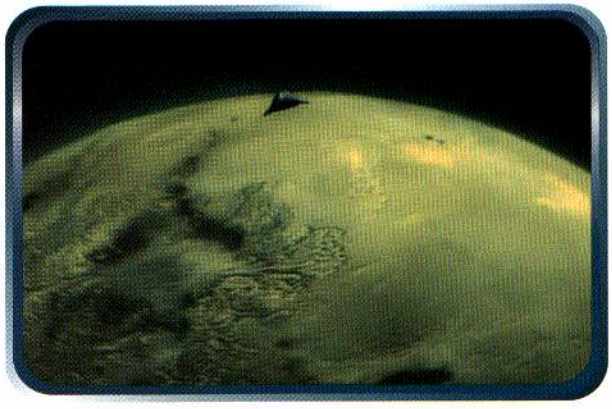
| Roll (2d6) | Population (Examples) |
|---|---|
| 2-5 | Thousands (new colonies, frontier stations, scientific or military facilities) |
| 6-7 | Tens of thousands (self-sustaining colonies, major facilities) |
| 8-9 | Hundreds of thousands (major colonies) |
| 10 | Millions (primitive or harsh homeworlds, long-standing interstellar settlements)* |
| 11 | Hundreds of millions (industrial homeworlds; impossible before TL 2) |
| 12 | Billions (Federation-level homeworlds; impossible before TL 5) |

**Modifiers:** Very Cold or Very Hot -1, Metal-rich density -1, Thin atmosphere -1. Treat any result lower than 2 as 2.

*Over this population requires a hydrosphere of at least 50% coverage, and certain minimal Technological Levels (TLs; see page 185).

Use the planet's affiliation, which is usually the same as its star system affiliation, as a guideline. Except for peaceful co-dominiums, worlds almost never formally share affiliation with two or more great powers; roll or decide which party to any dispute actually controls the "facts on the ground." Rebel groups, dissident movements, and opposition government parties may wish to change that result, of course.

In general, a Class-M world can support a population of up to ten billion at Federation-level technology before becoming dangerously overpopulated. In practice, few worlds without indigenous intelligent life reach such populations. Class-H or L worlds can usually only sustain populations of a few hundred million, and even successful Human colonies on Class-M worlds seldom reach this level.



### Civilization

This comprises the planet's technology level, cultural attitudes, and form of government, which are covered in *Chapter 11: Aliens*, pages 178-195. Again, affiliation may drive these issues; a Federation colony is likely to have Federation levels of technology, although it may practice a specialized or outlier culture.

### Resources

Class-M planets out of the colony stage are self-supporting; importing sufficient food to feed a planet is logistically impossible in all but the most extreme emergencies. Noteworthy exports and imports in interstellar trade mostly consist of medicines or other emergency supplies, expert services (Vulcan scientists, Flaxian assassins), rare and vital minerals such as dilithium or pergium, unique or specialized technology (Breen or Klingon weapons, Betazoid agricultural systems), and luxuries and curiosities such as latinum and Andorian ale. If your planet has such a resource suitable for interstellar trade—or is desperately short of one—note it here.

The following resource types might be present on your world. The entry indicates any requirements or modifiers to the abundance roll, although special or unique materials may appear where the dice would indicate they cannot—even a desert world might produce a rare spice from migrating annelid spores. Determine resource abundance as needed for your

## TABLE 10.9: RESOURCES

| Roll (2d6) | Abundance |
|---|---|
| 0-6 | Scarce or nearly absent; well worth importing |
| 7-8 | Rare or more valued here than normal in the Galaxy |
| 9 | Common; vital (dilithium) or extremely rare materials are worth exporting at this level* |
| 10-11 | Plentiful; surplus for export, if there is a market |
| 12+ | Very Plentiful; a mother lode that will draw prospectors, merchants, and potential invaders |

*No Cardassian Union world has an abundance rating over 9 for any commodity.

series using Table 10.9: Resources; you may only need to worry about dilithium for a military series, but want to establish levels for tens or dozens of trade goods on every world for a merchant series.

**Agricultural:** Most likely luxury or experimental crops, although an agricultural world of great abundance might be able to export basic foodstuffs profitably. Some Federation agricultural worlds support just-founded colonies with interstellar exports. **Modifiers:** Standard atmosphere +1, Hydrosphere between 60-80% +1, Cool or Hot +1, Warm +2, population in the billions –1, Metal-rich or rock-ice density –2, TL 6+ +1, Type F or G star +1, Type B star or nearby high-radiation stellar anomaly –1, Core –1.

**Antimatter:** This fundamental fuel of the Federation economy (and many others) can only be produced by high-tech (TL 7+) societies. It is primarily refined in orbital or deep-space facilities, especially those near particularly energetic stellar objects. **Modifiers:** Barrier +1, Type B star +1, Type K star –2, nearby nebula or plasma field +1, nearby subspace anomaly –2, Nearby Class-J superjovian planet +1, nearby Lazarus star or protostar +2.

**Dilithium:** This rare crystalline allotrope of lithium powers warp engines, and occurs only sporadically in the Galaxy. It always begins with a –2 modifier on the abundance roll. Dilithium can be mined by quite primitive societies (TL 2 and up) where it is plentiful, and by TL 6 or better societies where it is rare or common. **Modifiers:** Nearby Lazarus star or T Tauri star +2, nearby subspace anomaly –1, Type A star +1, Silica density +1, Very Cold +1.

**Industrial Goods:** From phasers to machine tools, industrial goods provide good value for the space they consume. To be worth exporting, the goods have to at least be manufactured (if not designed) by a culture at TL 6. For societies without replicators (TL 6 and 7), they remain a vital component of interstellar trade, and replicator technology has not replaced industrial trade even in the Federation. **Modifiers:** Population 1 million or more +1, TL 7-8 +1, asteroid belt +1.

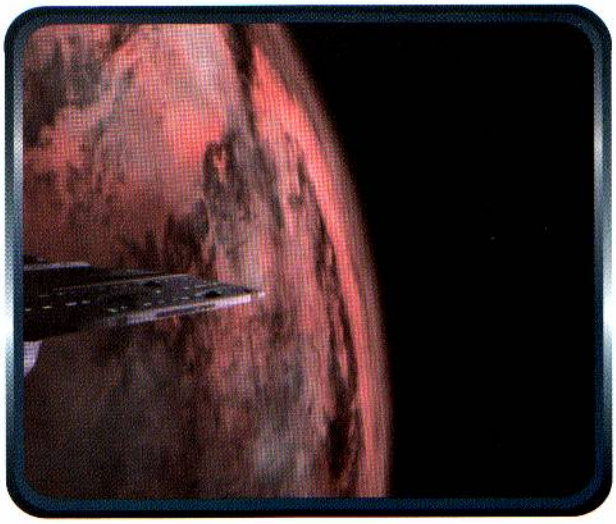
**Latinum:** The basis of the Ferengi economy, and that of most monetized societies in the Alpha Quadrant. It cannot be replicated, and must be mined. **Modifiers:** Metal-rich density +1, all other densities –2, Type A star +1, spiral arm interior +1.

**Medicines:** These can vary from rare herbs to isolated radioactive or chemical compounds. Most medicines can be completely synthesized by TL 9. **Modifiers:** Population 1 billion or more +1, TL 6-8 +1.

**Metals and Minerals:** Duridium, rubidium, pergium, zienite, tritanium, and hundreds of other metals and minerals keep the industrial machinery of the Federation (and its neighbors) going. Gemstones such as kevas, sorax, and trillium are also popular with spacegoing prospectors and sophisticated planet-dwellers alike. **Modifiers:** Type A star +1, Type M star -1, Lazarus star +2, Metal-rich density +2, Silica density -2, Rock-ice density -1, Cluster, nearby supernova, or spiral arm interior +1, Large or multiple asteroid belts +1, Hydrosphere 90+% -2, Hydrosphere 30% or less +1.

## Sample Planetary Profiles

These sample profiles can be adapted to serve any of a number of roles in your series if you have to create a world in a hurry.



### Spacefaring Core World

**Class:** M

**Moons or Rings:** One moon

**Gravity:** 1 G

**Climate:** Standard atmosphere, 75% hydrosphere, cool temperature

**Demographics:** Billions of natives

**Civilization:** Expansive and open, TL 8, democracy

**Resources:** Primarily skilled specialists, medicines, and refined antimatter

**Notes:** This world could be Earth or Betazed; with some adjustment to Civilization (and climate) it could be 24th-century *Qo'noS* (Disciplined oligarchy) or 23rd-century Romulus (Isolated, TL 7, oligarchy).

### Frontier Colony

**Class:** M or L

**Moons or Rings:** Two moons

**Gravity:** 0.8 G

**Climate:** Thin atmosphere, 55% hydrosphere, warm temperature

**Demographics:** Thousands of colonists and military personnel

**Civilization:** Peaceful but expansionist, TL 7, colonial appointee governor

**Resources:** Mineral resources, some experimental hybrid crops

**Notes:** This world could be a quintessential "boom town" with a sudden dilithium strike, a forward military base supported by a transportee civilian population (the population is peaceful but the military isn't), or an archaeological dig site on a dangerous border. A dying colony is likely to trade isolation and inflexibility for expansionism.

### Strange New World

**Class:** M

**Moons or Rings:** Three moons

**Gravity:** 1 G

**Climate:** Standard atmosphere, 60% hydrosphere, warm temperature

**Demographics:** Hundreds of millions of Human-appearing aliens

**Civilization:** Disciplined, conformist, and inflexible TL 4 society (with a few anomalous disciplines from TL 3 and 6), ruled by a technocratic oligarch

**Resources:** Rare minerals easily mined with TL 4 technology

**Notes:** This is the traditional "puzzle world" or "problem planet" of *Star Trek* episodes. The inflexible society refuses to accept the Crew's wishes, or threatens them for violating some custom. If the Prime Directive applies, their (monolithic) culture must be preserved, but Starfleet must get those minerals! (The planet's weather allows revealing costumes for the natives.)

# 11 ALIENS

The discovery of new life-forms and new civilizations is one of the central themes of *Star Trek*, perhaps the one that most captures our collective imagination. This chapter presents rules and guidelines for creating your own alien species and civilizations. While the crew may not have encountered Pakleds or Talaxians before, your players may remember them from the appropriate *Star Trek* episode. They know what to expect, which diminishes the sensation and thrill of encountering something truly new.

When you need a new alien civilization for your series or a creature for your episode, use these rules to establish not only their game effects, but also story-based information such as cultural motivation and physical description. Together with *Chapter 10: Space*, this chapter provides all the tools you need to create any number of alien worlds for your Crew to explore.

## NEW LIFE FORMS

Creating an alien species can be quite easy. By using your imagination and the information presented here, you should be able to create many new alien species and civilizations. Because the species presented in the *Player's Guide* are all balanced for use as player characters, you'll need to decide whether any species you create needs to match this balance. Generally, if you intend the species to be used by players during character creation you should balance it with the others presented in the *Player's Guide*. Otherwise, a species can be significantly weaker or more powerful depending on the role you intend it to play in your series or episode.

### Crewmember Species

Designing your own alien species gives you the choice of giving your players new species options, as dictated by the needs of your series or your own desires. Your aliens could be a new member of the Federation, or, like the Cardassians in *Deep Space Nine*, they might play a central role in your setting. Alternatively, you could use these guidelines to design variants on existing player-character species. For example, you might prefer to adapt the Vulcans' inner eyelid and ability to remain awake for extended time periods, rather than use the existing Vulcan species description in the *Player's Guide*.

Even if you initially intend your aliens to fill a supporting role in your games, players may want to play a member of your new species once they see what the species is capable of. This is a common occurrence, especially if you design an interesting species. Yet if you allow for this possibility, you may find your creation, in the hands of a player, coming to dominate your games.

When you design a player character species, you should try to balance your creation relative to the other crewmember species. Use the species in the *Star Trek Player's Guide* as examples, and when in doubt make your new species like the ones found there. While it may be fun to create an alien with the Strength of a Vulcan, the Intellect of a Bynar, a Klingon's *brak'lul* ability, and a Founder's shape-changing ability, such a species can be difficult to manage in the hands of a player. So if you think it is possible that your players might want to portray a member of your species, you should keep play balance in mind and design accordingly.

### Play Balance

You can use Table 11.1: Advancement Pick Equivalencies to establish play balance in your species. Player character species possess a combination of attribute adjustments and other abilities that range between 13 and 20 advancement picks total. Determining what each ability or adjustment is worth in terms of advancement picks may seem tricky, but the process is really quite simple. Treating your species like a character, figure out what each ability represents in terms of game effects and numerical modifiers, then assign a corresponding pick value from Table 11.1.

For example, if you give your alien an ability that increases its Courage by +1, that's worth 3 advancement picks. Giving your alien a species edge would be worth 2 picks. When assigning attribute adjustments, use the "non-favored" cost (since favored attributes depend on profession). If an ability provides a skill at a specific skill rank, use the "nonprofessional skill" cost (because only skills learned through professional training warrant the lower pick cost). Similarly, any ability that provides a bonus to a particular skill test or test type (academic, social, psionic) can be considered the same as increasing the skill rank—so a +2 species bonus to Business tests would be worth 4 picks.

Abilities that cannot be easily classified—such as the Klingon Honor ability—should be counted as professional abilities or edges. If a single ability combines game effects—say +1 Health and +1 Stamina—then combine the equivalent picks to find the total value of the ability in advancement picks (total: 8 picks). Flaws, because they provide an extra edge pick during character creation (see the *Star Trek Player's Guide*, page 86), count as –2 picks against the advancement total.

### TABLE 11.1: ADVANCEMENT PICK EQUIVALENCIES

| Effect | Picks |
|---|---|
| +1 attribute | 5 |
| +1 skill level | 2 |
| Gain flaw | –2 |
| Gain new edge or edge upgrade | 2 |
| +1 reaction | 3 |
| +1 Courage | 3 |
| +1 Health | 5 |
| +1 Renown | 2 |

For more information about assigning attribute modifiers and species abilities to species you create, see "Species Adjustments" (page 183) and "Species Abilities" (page 183). Pre-generated species abilities (and their value in advancement picks) can be found starting on page 211.

There is no cost or requirement to play a member of an alien race; calculating your new species attribute adjustments and abilities in terms of advancement picks should only be used as a basis for comparison and maintaining play balance.

It's useful to know that not all of the species in the *Star Trek Player's Guide* are worth the exact same number of advancement picks. If you compare Humans to Klingons you'll discover the Klingon species is worth slightly more advancement picks using the methods described here. That's because when you consider what we know about Klingons and Humans based on the *Star Trek* setting, Klingons merit more species adjustments and abilities than Humans do. The same may apply to species you create, so long as the difference doesn't vary by more than +/–5 picks.

Try to approximate the other PC species as possible. If you want to give your species an adjustment or ability that would unbalance it, you might consider dropping another ability to compensate. Or you could rule out your alien as a player character species, and treat it as a supporting cast alien instead.

## Supporting Cast Aliens

Some alien species are better suited as supporting cast characters only. The Founder's ability to change shape or the Medusan's non-corporeal physiology may call for attribute adjustments or species abilities that could unbalance a series if treated as player characters. So in some cases, you may want to create an alien strictly for use as a supporting cast character. Such

species can have any kind of ability you can dream up, though you should still consider the effect of their abilities relative to the Crew and your story requirements. If you make a species too powerful, it might be too challenging an adversary or too mighty an ally.

## THE SPECIES PROFILE

When you create a brand-new alien species, use the *Player's Guide* format to describe them. As you detail each aspect of your species, you'll create a broad but useful picture of its members, enabling you to roleplay Supporting Cast Characters easily, and convey information more dramatically.

Admittedly, no alien species can be entirely described on a single form—imagine trying to recount the whole of Human experience on one page! The species profile format necessarily summarizes a species using conventional stereotypes because of the limited amount of information it can hold. All Vulcans are not Mr. Spock, nor are all Klingons bloodthirsty warriors. Over the course of your series, as you imagine new elements and details, you can revise your species' profile by adding as much information as you like. The species profile was designed to guide and initiate the design process, not to restrain or finalize your creativity.

### SPECIES PROFILE

**Each species description includes the following information:**

**PERSONALITY:** The general personality traits evinced by typical members of the species. Keep in mind that each character is unique and even the most detailed summary of a species psyche amounts to an oversimplification.

**PHYSICAL DESCRIPTION:** The species' average height, build, and other distinguishing physical characteristics.

**HOMEWORLD:** The name and a brief description of the world where the species originates or resides.

**CULTURE:** The nature of the society and civilization created by the species—its government, ethos, history, religion, art, and relationship with other species.

**LANGUAGE:** The language(s) learned by all members of the species.

**COMMON NAMES:** A list of possible character names and notes on naming practices within the species.

**FAVORED PROFESSION:** The profession most closely associated with the species and some additional notes on adventuring careers often pursued by members of the species.

**SPECIES ADJUSTMENTS:** Attribute score adjustments for the species.

**SPECIES ABILITIES:** Any special abilities, powers, or skills members of the species possess.

### PERSONALITY

A species' personality serves as a quick guide for supporting cast members, or roleplaying notes for player characters. Think of questions that may come up over the course of your series or episode, and answer them. A species you introduce during a wartime episode may reveal its political aggression, while a first contact scenario may require a species friendly to outsiders. By answering a number of questions, you form a clearer picture of the species' demeanor and the behavior of its members. Is the species generally gregarious or xenophobic? Do its members prefer negotiation or a rousing fight? Are they rugged individualists or cogs in a hive mind? Do they empathize well with others, or consider only their own troubles important? Do they adapt well to changing conditions, or rely on time-honored traditions?

Consider the species' general physique—its basic metabolism and chemical balance. This may relate to its evolutionary ancestry. Humans have the single-minded concentration of a species descended from chasing hunters, Grazerites possess the broad vision and risk-aversion of those descended from grazing herbivores, Regulans embody the frustration and ferocity of those descended from pouncing predators. Even without invoking sociobiology, using animal personalities as a guideline for alien ones is commonplace in science fiction. Your species might be as curious as cats or as calm as cattle. Reptile-men might be cold-blooded and sluggish; bird-men could be quick to take flight or easy to rile.

In sum, species personality should describe the most common stereotype—"Ferengi are profit-minded cheaters, Klingons are quick to anger, Vulcans are coldly logical." But during your stories, feel free to introduce a Ferengi who never cheats an honest man, a Klingon who follows Surak, or a Vulcan obviously in love with his wife.

You can use Table 11.2: Personality Traits to pick descriptive words to describe the species' personality. Choose one word from column A and one from column B and combine them to find a simple, short-hand

## TABLE 11.2: PERSONALITY TRAITS

| Column A | Column B |
|---|---|
| Aloof | Adventurous |
| Artistic | Aggressive |
| Audacious | Ambitious |
| Bold | Argumentative |
| Brave | Arrogant |
| Cold | Brash |
| Controlled | Cautious |
| Curious | Closed-Minded |
| Fanatic | Confident |
| Generous | Decisive |
| Greedy | Defensive |
| Impulsive | Egotistical |
| Innovative | Hard-Hearted |
| Intolerant | Ingenious |
| Methodical | Inquisitive |
| Nosy | Logical |
| Peaceful | Meticulous |
| Resolute | Open-Minded |
| Scientific | Passionate |
| Shrewd | Rebellious |
| Strong-Willed | Reckless |
| Tireless | Risky |
| Tolerant | Steadfast |
| Zealous | Tactless |

description, such as "bold and argumentative" or "innovative and logical." Then try to expand on these traits by explaining their origins, how they manifest, or how others view them. If you like, you can choose your own descriptors instead of using the chart.

### Physical Description

Describe the average member of the species here. Since many sentient life forms in the universe are humanoid, begin with visible differences from the standard Human pattern. List the species' average height, weight, build or body structure, hair and eye color, and any "extra" limbs or organ redundancy. You can also include any distinctive clothing, jewelry, tattooing, or other bodily adornment here, for story color.

Consider the species' planet of origin. It is axiomatic to say that aliens are a product of their homeworld environment. On worlds with a high gravity, evolved life-forms tend to be shorter and stockier than those from low-gravity worlds. A species evolving on a world orbiting a bright sun might develop alternate means of seeing. If your alien originates from a unique environment, they may require particular species abilities (see page 183). When describing your species' appearance, refer to the information you generated about their homeworld in *Chapter 10: Space*.

Don't treat the humanoid form as a straitjacket. A similar physiognomy does not mean a similar evolutionary pattern—the eyes of reptiles, octopi, birds, and monkeys all have almost identical shapes and structures but all evolved separately to fill a given niche. This principle, convergent evolution, explains why so many sapient species evolve to a general Human pattern, whether their ancestors were their world's equivalent of monkeys, lemurs, cats, opossums, or gazelles. While your alien may have a humanoid shape, it might possess lemur-like eyes or gazelle-like grace. Similarly, your alien may have no discernable shape—common among beings with energy or gaseous forms.

### Homeworld

Provide information about your species' planet of origin—it's name and a brief description of the environment. This can be as simple as "Vulcan, a hot, volcanic world with a thin atmosphere," or as detailed and descriptive as you care to make it. At some point, you should create your aliens' homeworld using the rules in *Chapter 10: Space*.

Even among most star-faring civilizations, the homeworld holds the bulk of the species' population. Far-flung Humanity is an exception, although the Earth remains the single most populous Human world. Some species have no homeworld: Their planet of origin may

### EXOTIC LIFE

**Most of the aliens appearing in *Star Trek* possess a humanoid form. This is because the show is filmed on Earth, which is populated by humans, and it's much less expensive to dress up human actors with strange make-up effects. You, however, are not limited by a special effects budget—your imagination is your only limit. You can create and describe giant crystalline spiders from a hot, low gravity world, or intelligent, platypus-sized aliens with tentacles.**

**Even with the limitations of budget and time, *Star Trek* has given us a variety of life forms with radically different chemistry and physiology from our own. Dikironium cloud creatures, the Organians, the Excalibians, the Horta, the Tholians—these beings not only appear different from the standard humanoid, they are different, evolving in completely different circumstances than our own.**

**When you design your alien species, you may want something completely different—an exotic life-form that challenges the Crew's assumptions and perceptions. Depending on your alien's environment, you can choose from an array of species abilities that allow you to represent these exotic life forms. See *Chapter 10: Space* for more information about environments more likely to produce exotic aliens and "Species Abilities" on page 211 for exotic alien game effects.**

be unknown, or it may have been destroyed, in which case you should determine their current world of origin and residence. The Orions claim Rigel VII as their homeworld, despite the astrophysical impossibility of any species evolving in Rigel's short-lived solar system. Other species may have multiple homeworlds; for example, the Romulans originally came from Vulcan, but now call the planets Romulus and Remus home.

## Culture

The culture entry contains information about the species' civilization. The material under this heading should serve as a repository of key facts you need to know to use the species in an episode. What do they believe? What do they value? What is their family structure (large open families, tight nuclear ones, or atomized individual lives)? What's the best way to be loved and admired (or despised) in this culture? What sort of religions, if any, do members of the species practice? What kind of skills and personalities tend to surface in the species? What are they best known for on other worlds; what makes them different from other aliens? Most importantly—what will they likely be doing in your story?

You should consider three elements when designing your alien's culture: motives, technology, and government. Although it is impossible to reduce something as complex as civilization into three categories, these areas define your species with broad strokes and give you ample leeway to fill in more data as your episodes demand. For more guidelines, see "New Civilizations" on page 184.

## Language

What is the species' dominant or native language(s)? Often, this is simply the same as the species name—Vulcans speak Vulcan, Bajorans speak Bajoran. Frequently, a species has its own name for its language. Among the rest of the Galaxy, Klingons speak Klingon, but they call their language *ta'Hol*. Depending on their culture, your aliens may have a single common tongue or thousands of local variants. Human language consists of some 1500 separate languages, for example. Colony worlds usually share one language—that of the home world. Worlds having global communications for more than a century or two also develop a common tongue; even if regional languages don't die off entirely, a single "world" language usually emerges from constant exposure and immersion. If the species is a member or subject of a larger culture, such as the Federation or the Romulan Empire, it may also speak that dominant culture's language in addition to its own.

## Common Names

Think about common names your species uses. This can convey some of its cultural flavor. A culture where the common names are "Miller, Smith, Fisher, and Farmer" has a different flavor from one where the names are "Groth the Mighty, Kwalkor the Terrible, and Molok the Horrific." Even the sounds of names can send subconscious messages to players about the species' culture. The hard "k" sounds and preponderance of gutturals in Klingon names make them sound like gruff, tough types. And it never hurts to have a list of names handy for creating supporting cast members on the spur of the moment.

## Favored Profession

List the profession most associated with the species. The personality of your species (see page 180) may predispose members to pursue certain professions. The Ferengi personality—greed and profit-making—for example, predisposes them to pursue mercantile professions. The Klingon personality—aggression and honor—leads many to adopt careers as soldiers. This is largely stereotypical; individual species include practitioners of many professions. Not all Vulcans are scientists, nor are all Betazoids starship counselors. Similarly, while the merchant may be favored profession among Ferengi, there are also Ferengi scientists, diplomats, and assassins. For some species, personality colors all their activities no matter what else they're doing. Ferengi scientists search for scientific breakthroughs from which they can profit; Ferengi diplomats likely have greed in the back of their minds as they negotiate a treaty; and Ferengi assassins are in it for the latinum.

Profession also describes the most common vocations for supporting cast characters—the people the Crew are likely to meet. Think about which profession best suits your newly created species. If you describe your new species as aggressive and warlike, then listing mystic as their favored profession requires further explanation (perhaps they're warrior mystics). A species described as peaceful might produce scientists, merchants, mystics, or diplomats, depending on how you conceive of them.

### NOTABLE MEMBERS

**Though not a part of the species profile, considering the notable members of the species can add depth to your species concept. If you're re-creating a species from a *Star Trek* episode, movie, or novel, you may want to summarize the character that best represents the species. How does Spock exemplify Vulcans, or Worf represent Klingons? If you're creating your species from the ground up, it can be interesting to imagine who your species looks up to. Is it the warrior who nearly conquered the world, the brilliant poet who encapsulated love for all time, or the religious leader who brought a message of unity? Does your species revere cooks, architects, political thinkers, physicists, or explorers? Who are your species' Alexanders, Shakespeares, and Mohammeds?**

How does your description of the species' personality affect their favored profession? As diplomats, your warlike, aggressive species might pursue negotiations as a form of combat. Don't feel restrained by the professions in the *Star Trek Player's Guide*. If you describe your species as a race of artisans, then feel free to list "artisan" under this entry. In the end, you can write in "any" as the favored profession, indicating that they're equally likely to pursue any career.

## Species Adjustments

Species adjustments are an important way to distinguish one species from another. Although what defines Vulcans are their devotion to peace, strict logic, and lack of emotion, what characterizes them in terms of game attributes are their enhanced Strength and Intellect, and their diminished Presence. You can achieve these effects by assigning modifiers to the species attributes. Use Humans as the baseline for comparison. Is your species stronger or weaker than the average Human? Faster or slower? Smarter or dumber? Though numeric ratings usually convey a quantitative meaning—someone with an Intellect 5 is often thought of as dumber than someone with an Intellect 10—that is not necessarily the case. The Klingon –1 Intellect doesn't mean they are intrinsically stupider than Humans, just that they place a lower value on academics. All members of the species share these modifiers, but you can always create exceptional individuals by assigning higher or lower base attribute scores.

You can track species adjustments in one of two ways: the "zero-out" method and the advancement pick method. In the "zero-out" method, the total number of attribute bonuses equals the total number of penalties. Ferengi have a total of +2 in bonuses (+1 Presence, +1 Perception) and –2 in penalties (–2 Strength) for a total of 0 adjustments. This is a simple way to balance your alien's attribute modifiers. Alternatively, using the advancement pick method, the number of modifiers counts towards the advancement pick total (see Table 11.1, page 179). This is a good way to balance a species relative to other PC species, without penalizing another attribute. Similarly, you can offset a species with a lot of abilities by giving them attribute penalties. Just subtract the number of advancement picks for the modifier from the total. Choose which system you will use to track species adjustments.

A species' attribute adjustments are affected by three factors: biology, culture, and environment:

**Biology:** Attribute adjustments resulting from the alien's physiology—their body type, organs, biochemistry, and so on. This covers anything that you want to give the species to make them distinctive. These modifiers can affect any attribute. A Ferengi's large ears result in a bonus to Perception, while their diminutive stature results in a penalty to Strength. The vaguely reptilian Cardassians receive a bonus to Vitality and a penalty to Agility, reflecting a reptile's slower but hardier metabolism.

**Culture:** Attribute adjustments resulting from the alien's social mores. These typically affect intangible attributes such as Intellect and Presence. Klingons focus on battle and practical skills, so they receive a less extensive education (and gain a –1 Intellect to reflect this). Vulcans, on the other hand, are cold and emotionless, reflected in their Presence penalty (because they have a difficult time relating to non-Vulcans).

**Environment:** Every species evolves in a particular environment. They are a result of their homeworld. Vulcans, for example, evolved on a world with a stronger gravity and thinner atmosphere than Earth's. Thus, they receive a bonus to their Strength. Some modifiers to your new species' attributes depend on their homeworld, which you should create using the rules in *Chapter 10: Space*. Consult Table 11.3: Homeworld Modifiers.

### TABLE 11.3: HOMEWORLD MODIFIERS

**These modifiers may result from conditions on the planet where the species evolved. They are not mandatory for a given species, but fall within the range of reasonable alterations to attributes.**

| Condition | Attribute Modifier |
|---|---|
| **Atmosphere** | |
| Thin atmosphere (.8A or lower) | Perception +1 |
| Earthlike atmosphere (.9A to 1.1A) | +0 |
| Thick atmosphere (1.2A or higher) | Perception –1 |
| **Gravity** | |
| Low gravity (.6G or lower) | Strength –2 |
| Light gravity (.61G to .8 G) | Strength –1 |
| Earth-like gravity (.81G to 1.2G) | Strength +0 |
| Heavy gravity (1.21G to 1.39G) | Strength +1 |
| High gravity (1.4G or higher) | Strength +2 |
| **Temperature** | |
| Cool temperature (10°C or lower) | Vitality +1 |
| Earthlike temperature (11–20°C) | Vitality +0 |
| Hot temperature (21°C and higher) | Vitality +1 |

## Species Abilities

Often, what distinguishes a species (and makes it fun to play) are its species abilities—the things that make an alien unique or interesting. These are qualities shared by all members of the species, ranging from innate physical characteristics (Klingon *brak'lul*), to personality traits (Betazoid Peaceful), to social values (Bajoran Faithful). An ability can modify

practically any game element, such as test modifiers, Courage, and test types. Not all species abilities confer a benefit; some constitute flaws affecting the species.

When assigning species abilities to your alien, there are several approaches:

**Choose Existing Abilities:** You can choose one or more abilities from an existing species. To design the peaceful Halkans from "Mirror, Mirror" you might give them the Betazoid Peaceful ability. If the ability's name doesn't fit with your species' concept, feel free to change it. For example, if your aliens are good at listening to others, like the El-Aurians, give them the Cardassian ability Prying (a bonus to Inquire skill tests), but call it "Compassionate." Include an appropriate rationale for the ability to add color to the description. This is the easiest way to assign species abilities, because the work has already been done for you. Just make sure to account for the pick value when assigning abilities to a crewmember species.

**Modify Existing Abilities:** You can adapt an existing ability suit to your needs. You can either improve or reduce the ability's effect, or include an additional effect, as your concept requires. For example, to create an El-Aurian you could add a +2 to Savvy reaction tests in addition to the bonus to Inquire skill tests. Or you could have in mind a warrior species with the Klingon's *Brak'lul* ability, but don't want it to be as powerful. You could reduce the ability to halve the duration of phaser stun effects, for example. This is a good way to distinguish one ability from another. If you intend the species to be available as player characters, modify the value in advancement picks for the purposes of play balance (see page 211).

**Choose a New Ability:** Starting on page 213, we have included a number of general species abilities you can choose for your aliens. Simply find the ability that best suits your concept, come up with a rationale for it, give it a name, and you're done! As above, you can combine the effects of these abilities. We've included the relative value in advancement picks for the purposes of play balance (see page 212).

**Bonus Edges:** In some cases, an entirely new ability isn't required when an existing edge will do. The edge could be common to all members of the species, either because of biology, culture, or environment. All Ocampa have the bonus edge Eidetic Memory, and the Betazoids have a free Psionic edge. Assigning a bonus edge is just as easy as choosing an existing ability.

**Species Flaws:** Not all species abilities count as benefits to members. Sometimes an alien race exhibits some disadvantage, resulting from its environment, biology, or culture. A Tellarite's argumentative nature and a Benzite's special atmosphere needs make good examples. You can model this for species of your own design by taking an existing ability and simply making bonuses into penalties. The Human ability Skilled, which gives extra skill picks, could be altered to subtract skill picks—say for the Pakleds. Or you could assign the species an existing flaw from the *Star Trek Player's Guide*. The guidelines for the options above apply to species flaws, as well, so it's all right to combine game effects under a single ability name, or add a flaw to an existing ability or edge. When keeping track of the species' advancement picks (see page 179), subtract the number of picks for species drawbacks from the total number of picks.

## New Civilizations

Every alien species belongs to its own civilization. In addition to designing your species' game statistics, you can use the tools presented here for designing an alien civilization. Having a strong concept for a species' civilization provides a good foundation for building dramatic episodes.

Often, the aliens in *Star Trek* aren't all that dissimilar from Humans in terms of their appearance or abilities. What makes them different is their civilization—the Eminians from "A Taste of Armageddon[TOS]," the Ligonians from "Code of Honor[TNG]," and the Wadi from "Move Along Home[DS9]."

There are three aspects shared by every civilization: motives, technological advancement, and government. You should consider these three elements when designing any civilization, regardless of how alien or bizarre it may be. The following sections guide you through the process.

### Motives

Start with your civilization's motives. A civilization is the sum of its individual parts—the citizens, all of whom have their own hopes, dreams, and desires. These are the things that the majority of participants believe are important, the fundamentals almost everyone agrees to. What do the society's members collectively think is important to do? Expand their way of life? Pursue art? Seek knowledge? How important is it to them?

Table 11.4 presents several broad categories for determining cultural motives. The motivations are organized into paired opposites—aggression/peace, art/science, expansion/isolation. Is your species aggressive, seeking to export their ideas through violence? Or do they value individual independence over rigid conformity? This table is by no means exhaustive, and you should feel free to add your own motivations (such as liberty, philosophy, religion and so on). For the Ferengi, you could include the motivation "profit," for example. As you add more detail, your civilization acquires nuances enabling you get a better idea of how the society thinks and behaves.

A culture can value motives in one of three degrees: high, medium, and low. A culture placing a high value on a motivation generally places a low value on the opposing motive. Thus, the Klingons place a high value on aggression and a correspondingly low value on

peace. This can serve as a guide when roleplaying the species. For example, an alien race that values aggression highly would frown on those who act peacefully, either seeing them as weak, misguided, or cowardly. A species that values initiative highly might view those who subjugate their desires to those of the group as hidebound, reactionary, or stagnant, and respect those who display original thought and ambition.

For each motivation appearing on Table 11.4, decide on the value the civilization places on the motive. This is a good way to get a full picture of the society. Alternatively, you can pick one or two descriptors (or roll randomly), and decide on the degree to which they are valued. Using this method allows you to decide upon those motives most important to your species or story.

How your civilization's motivations actually affect society and individuals depends on the events in your series or episode. A society that values peace highly might seek conciliation before resorting to violence, or might sacrifice itself to preserve its principles. Even though Vulcans place a high value on logic and conformity, for example, the logical but violent Vulcan Isolationist Movement diverge from the cultural norm.

## Technology Level

While motive tells you what your society wants to do, technology tells you what your society can accomplish. An aggressive, expansionist society armed with flintlocks has a very different impact than the same civilization equipped with starships. Technology also affects the kind of economy a civilization has, what and how well it eats, reproduces, and governs itself. You can't have an industrial economy until you have factories and power sources, and before a civilization can have a worldwide government, it must first possess global communications technology. Industry increases production, the amount of work one person can do, and hence the amount of wealth one culture can generate with the same resource base.

Table 11.5 lists ten levels of technological development, from primitive Stone Age accomplishments to

advancements beyond even those of the 24th century. The achievements listed under each area are examples drawn from Human experience and dependent on an Earth-like planet. Planets differing from the standard Class-M classification may follow a divergent path, or skip over technological advancements entirely. A civilization from a world lacking iron ore, for example, might substitute advancements in iron and steel with comparable materials such as ceramics, plastics, or light metals (like aluminum). Use Table 11.5 as a relative guide to technological advancement, not as a hard-and-fast rule.

Technology level measures a society's proficiency on a scale from 0 to 10. The higher the tech level (TL) the more sophisticated the society's accomplishments. Select your civilization's base TL from Table 11.5, or roll randomly. Each tech level is divided into six specific areas, each listing related accomplishments—information, weapons,

### TABLE 11.6: TECH LEVEL MODIFIERS

| Roll | Effect |
|---|---|
| 1 | –2 TL |
| 2 | –1 TL |
| 3-4 | No modifier |
| 5 | +1 TL |
| 6 | +2 TL |

### TABLE 11.4: CULTURAL MOTIVATIONS

| Roll | Motive Pair | Description |
|---|---|---|
| 1 | Aggression (Peace) | A willingness to resort to violence or the threat of violence versus a dedication to peace |
| 2 | Art (Science) | The importance of artistic endeavor versus a dedication to scientific discovery |
| 3 | Discipline (Independence) | Conformity to rules, restrictions, and laws versus personal individuality |
| 4 | Expansion (Isolation) | A desire to progress outward (exploration or conquest) versus a drive to be separate |
| 5 | Initiative (Conformity) | Risk-taking, boldness, resourcefulness versus conforming to social norms or group expectations |
| 6 | Openness (Inflexiblity) | A willingness to consider and accept new ideas versus rejection to change |

| Roll | Result |
|---|---|
| 1-2 | Low: The civilization considers the motivation unimportant to its identity |
| 3-4 | Medium: The civilization values neither motivation very highly, or values them equally |
| 5-6 | High: The civilization considers the motivation central to its identity |

## TABLE 11.5: TECH LEVELS

| ROLL | TL | ENERGY | INFORMATION | TRANSPORT | WEAPONS | MATERIALS | ENVIRONMENT |
|---|---|---|---|---|---|---|---|
| 2 | 0 | Muscle power only, domesticated fire (Earth Stone Age) | Spoken language only | Travel by foot | Stone knives | Wood, stone, bone | Hunting and gathering, caves |
| 3 | 1 | Animal power, torsion and tension (Earth 5000 BC-100 AD) | Pictograms and writing | Travel by animal, wheeled carts and chariots, roads | Bronze and iron weapons | Bronze and iron working, quarried stone | Agriculture, towns and early cities, irrigation |
| 4 | 2 | Wind and water mills (Earth 100 AD-1400 AD) | Encyclopedias and histories | Oceangoing ships | Steel weapons, crossbows | Concrete, steel | Crop rotation, fertilization, large cities |
| 5 | 3 | Mechanical means for storing energy (clockwork) (Earth 1400-1750) | Printing press | Advanced navigational techniques and sailing ships | Black-powder weapons, early cannon | Porcelain, asbestos | Chimneys, scientific fortifications |
| 6 | 4 | Steam power (Earth 1750-1900) | Telegraph, personal typewriters | Railroads and steamships, dirigible airships | Breech-loading or percussion rifles, howitzers | Blast furnaces, industrial chemistry | Indoor plumbing, indoor stoves, sanitation allows very large cities |
| 7 | 5 | Internal combustion power, electricity (Earth 1900-1950) | Radio, telephone, primitive computers | Personal automobiles, heavier-than-air flight | Tanks, barbed wire, machine guns | Metal alloys, plastics, aluminum smelting | Early weather prediction, early mass transit, skyscrapers |
| 8 | 6 | Atomic power, solar power Earth (1950-2030) | Electronics and programmable computers | Nuclear-powered sailing ships, helicopters, chemical rockets | Assault rifles, missiles, nuclear warheads | Advanced metallurgy (beryllium, titanium) and advanced ceramics | Mass transit. Advanced weather prediction. Primitive space habitats (Mir, Skylab) |
| 9 | 7 | Ion drives, antigravity, and early antimatter power (Earth 2030-2200) | Small, specialized computer devices, quantum computer storage | Impulse and warp drives, early spaceflight (warp 5), primitive transporters | Laser and plasma weapons, phase pistols | Advanced composite materials (transparent aluminum, duranium) | Enclosed habitats (New Berlin) and large-scale orbital settlements, early weather control |
| 10 | 8 | Improved antimatter power (The Federation and its major allies and rivals) | Linguistic programming | Improved spaceflight (warp 5+), transporters improved | Phasers, disruptors, deflector shields | Replicators convert raw matter into virtually any material, early nanotechnology. | Advanced weather control, terraforming, holodecks. |
| 11 | 9 | Directed transmutation power (The Borg, the Iconians, the Melkots) | Artificial intelligence, androids | Post-warp superluminal drives (transphasic warp, transwarp), early interplanetary transporters | Quantum torpedoes, ablative armor, subspace jacketed phasers | Mature nanotechnology | Construction of advanced orbital habitats (Dyson's Sphere), whole ecosystems can be created from scratch (Genesis Device) |
| 12 | 10 | Total conversion power (The Q, the Douwd, the Metrons) | Sapient machines (the V'ger planet) | Advanced interplanetary transporters, Traveler-style transportation | Unknown | Total energy conversion | Can exist in all environments without technology |

## TABLE 11.7: LEADERS

| Roll | Leader | Examples |
|---|---|---|
| 1 | Individual | Emperor, king, computer |
| 2 | Small Group (1d6+4 members) | Committee, council |
| 3 | Medium Group (1d6+4 x 10 members) | Aristocrats, wealthy merchants |
| 4 | Large Group (1d6+4 x 100 members) | Congress, Senate, bureaucracy |
| 5 | Subclass (1d6+4x 1000 members) | Computer programmers, landowners |
| 6 | Class | Scientists, merchants, entire population |

materials, and so forth. Some worlds may be more or less advanced in a given area then their general tech level would indicate, either through alien meddling, scientific breakthrough, or gaps in knowledge. For each technological aspect, roll on Table 11.6: Tech Level Modifiers and apply the results. If you prefer no variation among technology aspects, you can skip this step entirely.

### TAKE ME TO YOUR LEADER

**In the *Star Trek* universe, many planets seem to be ruled by hereditary monarchs, a small tribunal decked in flowing robes, or all-powerful elected administrators with bad attitudes. The reason for this is simple: it makes a better, tighter story if "the planetary government" answers to one character. He can make snap decisions, have recognizable Human motivations, and abandon centuries of planetary policy upon hearing a soliloquy from Captains Kirk or Picard. A multicultural, representative democracy with multiple layers of government, extensive checks and balances, a professional civil service, and five hundred-odd legislators may be a pretty good way to run a country, but it's pretty dull television. Even diplomat characters prefer to have one listener to persuade with a rousing speech or a promise of replicator technology. Having to renegotiate with several members slows the pacing and destroys the climax, succeeding with one attempt is simply more dramatic than succeeding in several tries.**

**Create a planetary or interplanetary government to the needs of the series or episode. Unless you're basing a story on a Kafkaesque nightmare of bureaucracy, don't bog the players down in the boring details of governmental structures and constitutional law. Even if the government isn't an autocracy, you only need to provide one character to represent the planet in the eyes of the players. A single Minister for Interstellar Affairs, Ambassador to the Klingon Empire, or Director of Planetary Security can embody the civilization and not unreasonably make individual, meaningful decisions based on the Crew's actions. Even if the world has a town-meeting democracy that meets in holographic form, perhaps one or two key faction leaders or spokesmen can personify the different parties.**

### GOVERNMENT

Finally, every civilization needs some form of government. By now, you know what your civilization is after, and how they're equipped. Deciding on how the civilization governs itself tells you a lot about how the people live and how they react to visitors from space, and provides some insight into their culture. Government forms can be defined by who makes the decisions, how leaders are chosen, and what decisions they are allowed to make.

Government leadership can range from a class of society (aristocracy, bureaucracy, political party) to a small group (council of elders, scientists, land owners) or even a single individual (dictator, monarch, computer AI). The who tells you whom your PCs will likely be dealing with (see the sidebar). It's also a good sign as to some of the civilization's motivations. Dictatorships are unlikely in a culture that values openness highly, while artistic, peaceful societies are unlikely to possess a military junta. To find out who makes the decisions in the government, pick or roll results on Table 11.7: Leaders.

Answers to the question "How are leaders chosen?" can range the gamut of human (or alien) experience. Leaders could be chosen by heredity (the descendents of the original founding colonists, for example). Candidates might otherwise be based on membership in a religion or profession or require a certain amount of wealth or personal achievement. Leadership could even depend on genetic luck—being born with a particular eye color or fitting the description of an ancient prophecy. Pick or roll on Table 11.8: Leader Selection to establish how your civilization chooses its leaders. What the leader or leaders of a government can do relates to the amount of power invested in them by the civilization. In some cultures, the rulers are assumed to have total control over all aspects of society. In others, the rulers' powers are constrained—by law, tradition, or other institutions (such as the press, large corporations, or religions). Some societies grant governments sweeping and dictatorial powers in some areas (military affairs, for instance), while tightly constraining their power in other ones (economic matters, say, or religious freedom). Typically, limits on government relate to how a society chooses its leaders; governments that must worry about re-election are more like-

## TABLE 11.8: LEADER SELECTION

| Roll 2d6 | System | Method |
|---|---|---|
| 2 | Force | Leaders chosen by force of arms or military coup |
| 3 | Heredity | Leaders chosen by bloodline or genetics |
| 4 | Appointment | Leaders chosen by another level of government or society |
| 5 | Merit | Leaders chosen based on their accomplishments (wealth, battlefield success, scientific knowledge) |
| 6 | Election | Leaders chosen by vote, either by specific groups or general election |
| 7 | None (Anarchy) | No one leads (or everyone leads) |
| 8 | Public Participation | Leaders chosen by all members of society |
| 9 | Random Selection | Leaders chosen by lottery |
| 10 | Faith | Leaders chosen by religious tenet, such as omens, oracles, or prophecy |
| 11 | Purchase | Leaders buy the right to lead |
| 12 | Other | |

ly to respect the rights and interests of voters. But in some cases, governments have built-in constraints, much like the checks and balances of the United States' government, or Japan's bureaucratic system. Determine what your civilization's leaders can do by rolling randomly or choosing from Table 11.9: Power.

Finally, governments exhibit a hierarchy of power and authority. There is the planetary government (and above that perhaps an interstellar government), regional or national states, provincial areas, counties, local cities, villages, and tribal units. Each level of government bears different responsibilities, and may embody entirely different structures. At the city level, the local government might be led by a committee selected by merit, but at the planetary level have an absolute dictator chosen by force. It's possible for different parts of a world, or significant segments of society, to use different systems. Colonists might govern themselves by an appointed

## TABLE 11.9: POWER

| Roll 1d6 | Power | Definition |
|---|---|---|
| 1 | Total | Leadership has complete control over most aspects of government and society. |
| 2-3 | Constrained | Leadership is constrained in some areas, but has complete control in others. |
| Roll one or two times on the sub-table below to find the areas in which the leaders have little or no power: | | |
| | Die Roll | Areas of Power |
| | 1 | Military |
| | 2 | Diplomacy |
| | 3 | Religion |
| | 4 | Economics |
| | 5 | Society |
| | 6 | Information/media |
| 4-5 | Limited | Leadership is limited by powerful institutions, to which they must answer. |
| Roll on the sub-table below to define these limits: | | |
| | Die Roll | Areas of Power |
| | 2 | Law |
| | 3 | Tradition |
| | 4 | Press |
| | 5 | Corporations or Businessmen |
| | 6 | Labor Unions/Guild/Professional organization |
| | 7 | Political Faction |
| | 8 | Military |
| | 9 | Religion |
| | 10 | Bureaucracy |
| | 11 | Populace |
| | 12 | Other (the unusual stuff: Computer, powerful alien beings, intelligent plants) |
| 6 | None | Leader has no real power, and serves as a figurehead. |

bureaucrat while the homeworld governs itself by religious committee (particularly if the colonists left to escape persecution at home). If this amount of detail is important to your story, then design the government for the important levels as described above.

Combining these elements results in a wide range of variation. The Ferengi, for example, are led by the Grand Nagus—a single person who purchases his position and exercises total control. The Klingons are led by the High Council, a small group of warriors chosen by heredity and merit, but limited by the power of individual houses. The Federation is led by the Federation Council (a large group) chosen by individual member planets (through a variety of means), and limited by law (the Constitution of the Federation). Using this system, almost any kind of government is possible. To assist you in designing your civilization's government, see the sidebar for examples of government structures (below).

## SAMPLE SPECIES

Following the species profile previously described, we have included three additional species for use in your series—the Andorians, Orions, and Romulans.

### GOVERNMENT STRUCTURES

**ANARCHY:** No formalized government; this can create a savage war of all against all, as in the gang cultures of Turkana IV, or lead to peaceful interaction on a purely voluntary basis, as in the Q continuum.

**COLONY:** Rule by another state. A colony may have self-determination for local matters, with only foreign affairs and defense run by the colonial power, or it can be utterly subjugated, with appointed rulers at every level. If the inhabitants are settlers from the ruling state, they may not mind being ruled as a colony (at least at first). Colonies usually have a single governor, somehow selected by the colonial power, but he may rule with the aid of local authorities.

**DEMOCRACY:** Rule by the population, either directly, or through elected representatives (as on Earth). A democracy can elect an autocrat, either intentionally (as with the Athenian democracy) or accidentally (as with Weimar Germany). It can also elect members into an oligarchy, as in the Venetian Republic.

**DESPOTISM:** Rule by one person given absolute power. Khan Noonien Singh and the other eugenic supermen of late 20th century Earth instituted despotisms in their empires.

**FEUDALISM:** Rule by local authorities, usually family-based or at least hereditary. The Nausicaans are an extreme example, although the Klingon House structure retains many feudal traits. In pure feudalism, each level of government pledges personal loyalty to the rulers above it. This may or may not prove binding.

**HIVE MIND:** The concept of individuality does not exist; the collective governs itself. Bynaus is governed by such a hive mind, as is the Borg Collective.

**MONARCHY:** Rule by one person, restrained by tradition, advice, or ritual. The Klingon Empire is nominally a monarchy, but functions more like an aristocracy (see "Oligarchy"); Luria is a functioning monarchy. Most monarchies are hereditary, or elective within an oligarchy.

**OLIGARCHY:** Rule by a small ruling class, chosen by wealth, merit, ancestry, and so on. A hereditary oligarchy, such as the Klingon Empire, is an aristocracy. A military oligarchy, such as the Cardassian Union, is a hoplocracy. An economic oligarchy, such as the Ferengi Alliance, is a plutocracy. On ancient Vulcan, the most powerful adepts sometimes ruled in psiocracies. Most oligarchies become hoplocracies and plutocracies by default, regardless of their origin.

**TECHNOCRACY:** Rule by technical experts, either of civil servants appointed by other rulers, or by a technical elite oligarchy. Advancement usually depends on merit or testing. The term is sometimes used to refer to governments made up of scientists and engineers, or governments overseen by planetary computers.

**THEOCRACY:** Rule by a religious organization. The exact structure depends on the tenets of the religion. Most theocratic governments require strict orthodoxy from their citizens. This form can be combined with many other forms, from divine kingship to priestly oligarchy, to democratically-elected holy men. Bajor has a partly theocratic government.

# ANDORIANS

**Personality:** Andorians are passionate folk of strong emotions: gregarious love of family, intense dedication to honor and clan, and a willingness to kill or die for ideals. Outsiders stereotype them as hot-blooded romantics, quick to take offense and slow to forget a slight. In contrasts they also posses equally wide reputations as sticklers for procedure and lovers of tradition and order. Since Andorians are also famously taciturn and secretive, they remain an enigmatic species.

**Physical Description:** Andorians have roughly the same average build and size as Humans. Their most distinctive features include blue skin, white hair, and short twin antennae. They are not mammals, but ghelnoids—their cobalt-rich blood, redundant circulatory systems, and cartilaginous-segmented skeleton derive from a different order of life unique to Andoria. On formal occasions Andorians retain traditional dress—a leather tabard decorated with rough gemstones—but most wear practical cold-weather garb.

**Homeworld:** Andoria is an icy, but starkly beautiful world, the fifth planet out from the star Kuy'va.

**Culture:** Andoria embraces a physical culture, one of dances, songs, food, and athletic accomplishment. The Andorian legal system is based on the formalized duel, and almost all Andorians have extensive practical experience with bladed weapons, especially the characteristic three-bladed *chaka*. Andoria's *kethni*, or clans, serve as local governments, social welfare organizations, and loose guilds. Andorian marriages have four partners rather than the Human two. Because the Andorians deliberately destroyed their own history to stop a cycle of vendetta that nearly ended their civilization, they are fascinated by the history of others. Andorians revere the natural world and reject terraforming.

**Languages:** Andorian (also known as *Graalen*), Federation Standard

**Common Names:** Like many Human cultures, Andorians place the given name first, and the clan name second, but use only their first name in common practice.

**Clan Names:** Aldin; Aniri; Athrin; Avola; Birev; Claness; Dovoro; Dra; Endilev; Gorev; Idisha; Idrani; Ivari; Ivos; Kaleth; Kor; Omtala; P'Trell; Rimosi; Uporu; Vetra

**Male Names:** Garav; Ghalev; Rexar; Sheras; Shras; Thelor; Tlollu; Umarev

**Female Names:** Enkav; Geshev; Indra; Lilen; Meveleth; Shieri; Umarin

**Favored Profession:** Merchant, Rogue, Starship Officer (any type). Andorians have an almost Human zeal for exploration and adventure, and the Andorian Defense Force is almost on a par with Starfleet for effectiveness (though of course it's much smaller). Since the Andorian merchant fleet is the largest in the Federation, the ADF engages in a lot of anti-piracy operations, and many adventurous Andorians become merchants. Unfortunately, some Andorian *Volna Vrinia* gangsters work with, or belong to, the Orion Syndicate.

**Species Adjustments:** +1 Perception, +1 Vitality, –1 Intellect

**Species Abilities:**

- **Antennae:** Their antennae enable Andorians to detect subtle environmental changes and pinpoint the source of extremely faint sounds. They have the Skill Focus: Keen Hearing edge, but if an Andorian loses an antenna, he becomes seriously disoriented and suffers painful migraines (–2 test result penalty on most actions).

- **Bonus Edge: High Pain Threshold:** The rigors of Andorian climate and culture produce few weaklings. Andorian characters begin with the High Pain Threshold edge.

- ***Keth:*** All Andorians belong to a *keth*, or clan, often specializing in an area of expertise or particular service. Choose your *keth*, and record the modifications:

**Aldin:** +1 skill level to any one Science skill (choose any one specialty)

**Athrun:** +1 skill level to System Operations (Flight Control) skill

**Birev:** +1 skill level to any one Engineering skill (choose any one specialty)

**Dara:** +1 skill level to either Conceal (choose one specialty) or Stealth (choose one specialty)

**Dovoro:** +1 skill level to either Appraise (choose one specialty) or Business (choose one specialty)

**Idrani:** + 1 skill level to either any one Armed Combat skill or any one Ranged Combat skill; choose one specialty with the skill

**Idisha:** +1 skill level to Drama (choose one specialty)

**Kor:** +1 skill level to Negotiate (Mediate)

**P'Trell:** +1 skill level to either Inquire (choose one specialty) or First Aid (choose one specialty)

- **Redundant Circulation:** Thanks to their twin-layered circulatory system, Andorians are less vulnerable to cold (+2 to Stamina rolls against cold), but more vulnerable to poison, which spreads through their bodies faster (–1 to Stamina rolls against poisons).

## NOTABLE ANDORIANS

**Igrilan Kor, the greatest Andorian to ever serve in Starfleet, was the captain of the all-Andorian *U.S.S. Eagle* from 2247 to 2272. The crew under his command amassed the most commendations of any crew in Starfleet. He was promoted to Rear Admiral, and then selected by his homeworld as a delegate to the Federation Council from 2272 to 2293.**

**The prophet Umarin was born in the Andorian city of Tarsk in 2128, and was profoundly influenced by Andorian first contact with Humanity. She began to receive visions, prophetic images of the future, in which the Andorian people would take up the torch of galactic leadership from a "friend who had lost his spirit." As Andorians spread into the Galaxy, Umarinism spread with them; although it is not the largest religion on Andoria, most space-going Andorians follow at least some of the tenets of Umarinism—friendship, joy, and passion for life combined with a regimen of physical and mental readiness for leadership. Umarin died in 2201.**

# ORIONS

**PERSONALITY:** Orions usually project something between world-weary cynicism and rakish good humor. They enjoy games of skill and intellect, especially when they know the rules and their opponents don't. Orions partake in any number of vices willingly, and eagerly pursue shady business ventures. They're glad to risk others, happily run from any fight they can't win, and plot ways to stab the victor in the back when he's not looking. Because of their aging culture, Orions feel life is too short for foolish morals and restrictive government.

**PHYSICAL DESCRIPTION:** Orions have the size and build of an average Human, although their features tend toward aquiline noses and sharp chins (if they're not overweight). Their skin ranges from emerald green to a very dark olive, and their hair (if not dyed) is glossy black or chestnut; like Vulcans, their blood is green and based on copper. Orions enjoy jewelry, small daggers, and other orments; no Orion dresses badly if he can help it.

**HOMEWORLD:** Orions claim the warm, dry planet Rigel VII in the Beta Quadrant as their homeworld, although the planet cannot have existed long enough for Orions to evolve there. The first Orion civilization began exploring space 200,000 years ago, and twelve successive Orion empires rose and fell across the Alpha and Beta Quadrants over tens of millennia. Lost or backward Orion cultures of any Tech Level may still remain undiscovered anywhere in this great swath of space, which some Orions refer to as *Thana Kolari* "Extended Orion".

**CULTURE:** Orion culture is cheerfully decadent, and only loosely organized by great family, or *caj*. No Orion has the authority to speak for the species, and that's how they like it. The Orions loudly deny being in charge of the notorious Orion Syndicate. Orions swear by the Thousand Gods, but seldom worship them, being too busy trying to corrupt some naïve planetary governor or move a shipload of Spican flame gems before the bottom falls out of the market. For millennia, Orions carried on a thriving trade in slaves, including their own women, making much of Orion women's reputation for animalistic passion. Though they deny it, some Orions (mostly those who belong to the Syndicate) remain involved in this infamous form of commerce.

**LANGUAGE:** Orion (also called *Kolari*)

**COMMON NAMES:** Orions traditionally have only one name, but often adopt two or more based on local custom or their own whims.

**MALE NAMES:** Bardeck; Changibur; Danan; Dathiro; Keisalu; Komar; Lometh; Luken; Nispavan; Olodan; Radvaa; Telsharonok; Shamdalakoshi; Vardal; Vaxevor; Yenric

**FEMALE NAMES:** Armrika; Cidhela; Guellara; Kaitholmas; Lonicera; Marta; Rahalikoshi; Tara; Xellein

**FAVORED PROFESSIONS:** Merchant or Rogue. Orion merchants, criminals, mercenaries, pirates, and settlers have carried Orions to worlds all across the Alpha and Beta Quadrants; everywhere they go, they nestle into (and sometimes co-opt) the local shady dealers, gray-market traders, and similar underworld types. Orion diplomats are usually

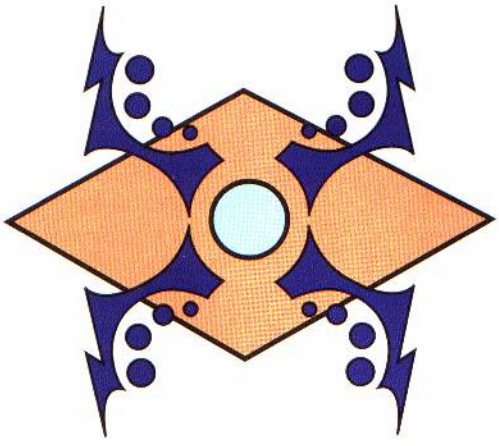
playing a double or triple game involving their own profit, and any given Orion mystic might also be working an elaborate con game. Orion soldiers tend toward mercenary duty. Although ancient Orion civilizations produced unimaginable scientific wonders, few Orions still practice the sciences. Some Orions claim to be archaeologists, although most Federation archaeologists would call them tomb raiders.

**Species Adjustments:** +1 Presence

## Species Abilities

- **Seasoned:** The average Orion is a product of an unthinkably ancient, cosmopolitan civilization stretching across two quadrants and priding itself on its casual decadence. Nothing fazes him, and nothing is too strange to deal with. Orion characters begin with +2 to Savvy.

- **Ultraviolet Resistance:** Orions evolved under a blue-white sun and the purple skies of Rigel VII. Their green skin keeps them relatively immune to ultraviolet radiation and somewhat resistant to radiation in general. Orions have +3 to Stamina rolls against ultraviolet radiation, and +1 to Stamina rolls against other types of radiation such as gamma rays, cosmic rays, and so forth.



### NOTABLE ORIONS

**The amazing Orion heroine Marta began her career as a slave girl on an Orion colony world, and managed to seduce, connive, and discreetly murder her way into a position as star attraction, and eventually manager, of the largest casino on Rigel II. Her performances in the classic Shakespearean dramas remain among the most sought-after holotapes in the quadrant, not least because of her trim, athletic beauty and inventive notions of costuming. While performing on Rigel II she would seduce, spy for, and occasionally betray officers from Starfleet, the ADF, and the Klingon Empire, always increasing her own power and network. She eventually married a planetary ruler who had gambled away his fortune at her casino, and soon took over his world, Palmyra II, for herself. She managed to dismantle Palmyra's corrupt bureaucracy, most famously by inviting the worst offenders to a private dinner performance of Macbeth and poisoning the wine. When she and her newest lover, the Romulan centurion Vonath, attempted to conquer Canopus VI, she was captured by Starfleet, and sentenced to life imprisonment in the penal colony on Elba II. She died during fellow inmate Garth of Izar's escape attempt in 2268.**

**The pirate Bardeck Gorales spent much of his youth running with renegade Andorian gangs, occasionally hiring out as muscle for the Klingon-Romulan troubles of the 2340s. He eventually drifted into privateering during the Federation-Cardassian War, and became a full-fledged pirate after the armistice, preying on Federation and Klingon ships alike. He backed the House of Duras during the Klingon Civil War, and fled into the Draconis Outback in 2367, after Gowron's victory. In the Altanis Idrilon system, he discovered an abandoned Klingon battle station, which he christened "Gorkon's Retreat," and has transformed into a powerful pirate haven. Gorales is a key figure in the Orion Syndicate, not least because his Retreat serves as a major black marketplace for illegal trade throughout the Alpha Quadrant.**

# ROMULANS

**PERSONALITY:** Romulans are vibrantly passionate, yet controlled by self-discipline. They can be honorable and tender, or cruel and treacherous. Many Romulans are smug and arrogant to non-Romulans, and even the best of them can be highly chauvinistic. Romulans enjoy duels and blood sports; some of them would qualify as sadists in Federation eyes. Romulans do not fear death, and positively welcome a death that serves the Empire.

**PHYSICAL DESCRIPTION:** Romulans are almost identical to Vulcans, often with a slight cranial bulge. Their eyebrows possess a distinctive upward slant, and their ears have points. Their skin tones range from olive to dark brown, in part because of the green cast imbued by their copper-based blood.

**HOMEWORLD:** Although the Romulans originated on Vulcan, their current homeworld is Romulus, a warm, Earthlike world. Remus, their second homeworld sharing the central yellow sun *Ketcheleb*, is cooler, wetter, and cloudier.

**CULTURE:** The ideology of *D'era* pervades Romulan culture. *D'era* means "Endless Sky" in the Romulan tongue, and it embodies a concept similar to "manifest destiny." Romulans see devotion, allegiance, discipline, and fidelity as the core social virtues, and have constructed a regimented, orderly culture to maintain them. Romulan culture rewards dignity and authority; those who serve well gain prestige and the power to lead. Romulans practice gender equality, although more males hold high positions of political power in their society. Romulans have a cultural fondness for elaborate plans involving clever subterfuge, and their politics have a tendency to faction along family lines.

**LANGUAGE:** Romulan

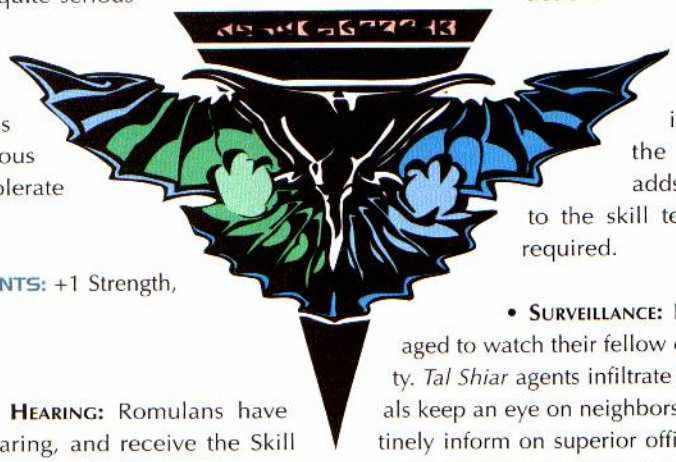
**COMMON NAMES:** Some Romulans use only their family name, others a combination of given first name and family surname.

**FAMILY NAMES:** Barel; Dar; Gaius; Jarok; Kassus; Merek; Nanclus; Pardek; R'Mor; Setal; Tebok; Thei; Tomalak; Tovan

**MALE NAMES:** Alidar; Decius; Jollen; Morror; Tal; Telek; Varel

**FEMALE NAMES:** Caithlin; Ionne; Sela; Seylar; Taris; Toreth

**Favored Profession:** Starship Officer. Most Romulans encountered outside the Empire are officers of the Romulan Star Navy. Romulan naval officers take their imperial traditions quite seriously, and will often do anything to protect and preserve Romulan interests. The Romulans are not an overtly religious people, and do not tolerate rogues.



**Species Adjustments:** +1 Strength, –1 Presence

## Species Abilities

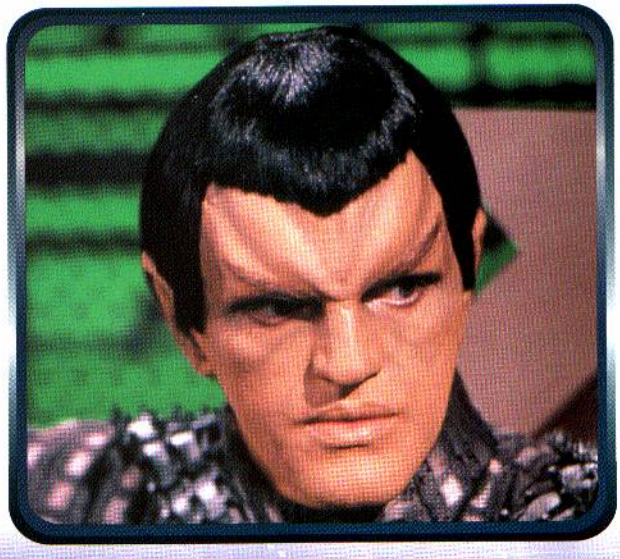
- **Bonus Edge: Keen Hearing:** Romulans have especially keen hearing, and receive the Skill Focus (Keen Hearing) edge for free.

- **The Discipline of *D'era*:** Trained from birth to devote themselves to the Romulan state, Romulans work well in organizations and while under stress. They receive a +1 to all extended or combined tests (see pages 85-86).

- **Glory:** Romulans concern themselves with the glory of the empire. Those who embrace the ideals of citizenship, and place the needs of the empire over their own needs are celebrated. A Romulan recognized for his glory is more likely to gain assistance from superiors, and aid from toadying citizens. A Romulan with high glory (measured by Renown) can coax others to provide important information, cow underlings into following him, or even persuade the *Tal Shiar* to open an investigation.

A Romulan gains enhanced benefit from his Renown, improving his chances to persuade other Romulans. A Romulan's glory modifies his social interactions with other Romulans. When making Influence, Intimidate, Negotiate, and Persuade tests involving other Romulans, the character automatically adds his full Renown modifier to the skill test. No recognition test is required.

- **Surveillance:** Romulan society is encouraged to watch their fellow citizens for signs of disloyalty. *Tal Shiar* agents infiltrate all tiers of society, individuals keep an eye on neighbors, and sub-commanders routinely inform on superior officers. Romulans are good at watching body language and registering voice stress to glean additional information, and gain a +3 affinity bonus to Inquire tests from their Observe skill. Constant surveillance makes them suspicious, as well. All Romulans gain a +1 bonus to Savvy tests.



### NOTABLE ROMULANS

**Senator Pardek is a contradictory figure; a "man of the people" in an aristocratic empire, and an eloquent voice for peace and restraint. From an ancient and honorable family, Pardek became a Senator during the Klingon alliance in 2282, and despite his relative youth participated in the Khitomer Conference of 2293. Pardek played a key role in the attempted betrayal of Ambassador Spock and abortive invasion of Vulcan in 2368**

**Commander Tomalak has locked horns twice with the legendary *U.S.S. Enterprise*-D, at Galorndon Core in 2366 (rescuing a crashed Romulan scout in the process) and Nelvana III the same year, when he almost captured the Federation starship. Placed in command of the warbird *Terix*, he served with distinction throughout the Dominion War, playing a key role in the liberation of Betazed. His eagerness for glory, penchant for self-promotion, and unorthodox openness as a naval commander have all worked against his elevation to centurion, but Tomalak continues to look for the *coup de main* that can gain him the required support.**

# 12 CREATURES

In addition to the alien species inhabiting strange new worlds, crewmembers are likely to encounter a variety of exotic animals, plants, and other life-forms on their trek through the galaxy. From the *mugato* discovered on Tyree's planet to the voles infesting the ODN conduits on *DS9*, a variety of alien creatures await your Crew.

The previous chapter describes the process for creating your own alien species, as well as presenting several species from *Star Trek* television episodes and films for your use. This chapter concerns bestial creatures, alien life-forms that lack the intelligence and social organization required to form societies and civilizations. Because alien species and creatures play different roles in your *Star Trek* episodes, the creature design process excludes factors such as civilization, technology, and government, in favor of considerations such as appearance, behavior, and ability.

## CREATURES VS. SPECIES

What distinguishes creatures from species is the level of intelligence of an individual being. The difference between a chimpanzee and a *homo sapien* lies in their ability to reason, to communicate, and self-reflect. Some animals may demonstrate remarkable intelligence, but not reach the level of sapience required to develop race identity and primitive society. This is a fine distinction, subject to interpretation; so for simplicity, consider the ability to fashion tools and form social contracts as benchmarks of species. If a being or life-form doesn't do both of these things, then you can treat it as a creature and create it using the guidelines presented here.

It is not imperative that you distinguish between alien species and creatures when introducing a new life-form to the Crew. Part of the fun in exploration missions is discovering the exact nature of new life-forms. But in terms of designing creatures to populate alien settings, you need to decide whether a role calls for an advanced social being or savage life-form, then create it using the appropriate guidelines.

This necessity also applies to mechanical simulacra such as drones, automata, and androids. Whereas technologically advanced, self-aware androids such as Lor and Data qualify as intelligent beings, primitive robots lacking artificial intelligence function more like creatures.

## CREATURE ROLE

Once you've determined that your series or episode requires a creature, you need to decide what its role shall be. A creature—just

like any supporting cast character you create—can serve a number of functions within your series or episode. In *Star Trek*, creatures can provide narrative color, present momentary threats, or act as prime movers in your storyline and plot.

## Narrative Color

Strange creatures pop up in a variety of places in *Star Trek*. You might describe the herd of rectyne monopods hopping along the slopes of *Qo'noS*, or the Tarkassian razor beasts wheeling on the thermals of Tarkas IX. In such cases, the creature provides descriptive color, but has little impact on the plot of your episode. Occasionally, creatures move the plot along in a small way, as with the little alien dog split in two during a transporter malfunction in the episode "The Enemy Within"[TOS]. When introduced as a plot device like this, such creatures don't require a great deal of thought and detail.

Creatures designed to provide narrative color are easy to create. To make a creature for this type of role, simply describe the creature's physical appearance and give it a name. If you want to go to additional lengths, you might consider what the locals, if any, call the creature, and how it fits into their native culture (as a food source, beast of burden, ritual sacrifice, divine symbol, and so on).

## Momentary Threat

While the Crew makes their way through your episodes, you might want to distract or delay them by presenting some threat to complicate the main storyline. The *mugato*, for example, isn't the central obstacle in the episode "A Private Little War," but instead serves as a plot device to incapacitate Captain Kirk and make the rest of the episode more challenging for the crew.

Like those created for narrative color, creatures designed to present momentary threats require little effort on your part. The role requires the creature to present an actual danger or hindrance to the Crew, so you need to consider its innate abilities and behavior to make the encounter challenging. Then, in addition to describing and naming it (for narrative color), you also need to detail the creature's basic attributes, skills, and special abilities (if any). You can use the creature profile (page 74) to establish all of these important elements.

### RED HERRING

**Alien creatures can also be used to provide false leads and direct the Crew's attention away from the main challenge or culprit in an episode. These "red herrings," as they're usually called, appear to solve some problem for the players. Perhaps the Crew needs to find the perpetrator of a series of horrific murders in a dilithium mine. When they find a large, two legged, mineral-eating reptile munching on a dead miner, they will likely believe this to be the culprit behind the mysterious deaths. It is up to the players to realize, based on clues you leave, that the creature is merely a scavenger and isn't responsible for the murders. Upon making that realization, they can begin to seek the truth and resolve their mission successfully.**

**Creatures included as red herrings can be described in any amount of detail you believe necessary to throw the Crew off guard. Because they never serve as prime movers, you can usually create them quickly using the guidelines presented for other roles such as momentary threats. These guidelines usually provide sufficient information to enable red herring creatures serve their function in your storyline.**

## Prime Mover

The most involved role a creature can play in any episode is that of prime mover—the agent who serves as the chief obstacle, primary challenge, or main antagonist. This role can be played by a solitary being or a collection of creatures; for example, the quasi-energy microbes infesting the transporter matter stream in the *Next Generation* episode "Realm of Fear" act as the prime movers of that story.

When creating a prime mover, you need to describe the creature in complete detail. You should detail every aspect of the creature profile (see page 198) because the Crew must interact extensively with the creature in order to learn its weaknesses and overcome the challenge it presents. In these cases, the abilities of your creature direct much of the plot. For example, the energy emitted by the giant space amoeba in "The Immunity Syndrome"[TOS], affects not only the *Enterprise*'s ability to attack it, but also the basic operation of the *Enterprise* itself. The episode centers on the creature, with the Crew attempting all sorts of solutions to uncover the creature's weakness and save the galaxy from destruction.

# CREATURE PROFILE

Once you know its role, designing creatures for your *Star Trek* episodes is easy and fun. Like character creation, creature design follows a simple layering process beginning with the selection of the creature's body type (form). To its form, you add feeding habits, natural defenses, size, attributes, characteristics (movement rate, carrying capacity, reaction scores, and wounds), skills, and special abilities. Finally, you write up a short description to expand or explain any of these qualities and to round out your creature. Refer to the creature profile to guide you through the following process (see "Creature Profile Elements"):

- **Step 1:** Select creature form (page below).
- **Step 2:** Select creature sustenance (page 201).
- **Step 3:** Select creature defenses (page 204).
- **Step 4:** Select creature attributes (page 206).
- **Step 5:** Derive creature characteristics (page 209).
- **Step 6:** Select creature skills (page 210).
- **Step 7:** Select creature special abilities and make attribute, characteristic, and skill adjustments (page 211).
- **Step 8:** Summarize creature with a short description.
- **Step 9:** Record information on creature profile (see the the back of this book)

### CREATURE PROFILE ELEMENTS

**FORM: animal, plant, energy, gaseous, mineral, or construct**

**SUSTENANCE**

**Diet: fluids, meat (carnivores), natural gases, natural minerals, raw energy, or vegetation (herbivores)**

**Feeding Habits: chaser, filter, gatherer, grazer, parasite, pouncer, or scavenger**

**SIZE: microscopic to titanic and beyond**

**ATTRIBUTES: Strength (Str), Intellect (Int), Agility (Agl), Vitality (Vit), Presence (Pre), Perception (Per); all range from "not applicable" (n/a), or 0+**

**CHARACTERISTICS: All characteristics: are derived from size and attributes (see below)**

**Reactions: derived from size, attributes, and special abilities (such as Cunning)**

**Movement: derived from size, attributes, and special abilities (such as Burrow)**

**Lifting/Carrying Capacity: derived from attributes, and special abilities**

**Health: derived from size and attributes**

**Wound Level: derived from size and attributes**

**SKILLS: any; often includes Athletics (Climb, Jump, Run, and/or Swim) 1+, Survival 3+, and Unarmed Combat (natural weapons) 1+; some special abilities confer skills while others require skills as prerequisites**

**SPECIAL ABILITIES: any; form and feeding habits may confer automatic special abilities**

**DESCRIPTION: a summary of the creature; includes physical appearance, behavior, native habitat, and social organization**

# CREATURE FORM

Form describes a creature's general body type. In addition to describing physical appearance and composition, form defines common qualities such as attribute ranges, skills, and special abilities. For example, the special ability Amorphous is more common among creatures with Energy and Gaseous forms than it is among animals. A being's form also enables movement; an animal might rely on legs or wings to move about, while an energy being necessarily employs nonphysical means. Plant life, on the other hand, might have no means of locomotion, being firmly rooted in soil or floating idly in the sea.

For a creature to exert force on physical objects, to move its body, and travel any distance in the physical universe, it must possess both Strength and Agility attributes at level 1 or higher. Amorphous creatures, such as energy and gaseous life-forms, can achieve similar effects by virtue of the Psychokinesis and Flying special abilities. See "Creature Attributes," page 206, and "Special Abilities," page 211 for more information.

## Animal

Animals include any variety of carbon-based life that bears any semblance to creatures of Earth. These include vertebrates (mammals, reptiles, birds, and fish) as well as invertebrates (annelids, arthropods, mollusks, and so on). Whether your creature resembles a horned ape or a winged serpent, it qualifies as an ani-

### CREATURE FORM

| FORM | EXAMPLES (Creatures and Species) |
|---|---|
| Animal | eagle, *mugato*, Tarkassian razor beast and Humans (species) |
| Plant | Venus flytrap, spore plant in "The Way to Eden"[TOS] |
| Energy | Beta XII-A entity and Medusans (species) |
| Gaseous | Dikironium cloud creature |
| Construct | Mudd's women and Data (species) |

mal if possesses skin, organs, appendages, or other traits commonly associated with Earth-like fauna.

The "Animal Form Overview" lists the various qualities (sustenance, size, attributes, characteristics, skills, and special abilities) recommended for animals. You may assign one or more statistics outside of the suggested range; but when doing so, you should explain the anomaly within its description on the creature profile.

### Animal Form Overview

**Form:** animal, plant, energy, gaseous, mineral, or construct

**Sustenance**

**Diet:** meat (carnivores), vegetation (herbivores), or both (omnivores)

**Feeding Habits:** any—chaser, filter, gatherer, grazer, parasite, pouncer, or scavenger

**Size:** any

**Attributes Range:** Str 1+, Int 0+, Agl 1+, Vit 1+, Pre 0+, Per 1+

**Characteristics:** all derived normally

**Skills:** Athletics (Climb, Jump, Run, and/or Swim) 1+, Stealth 1+, Survival 3+, Unarmed Combat (Natural Weapons) 1+

**Special Abilities:** any except Energy Body, Gaseous Body, Incorporeal, Mineral Body, and Mechanical Body

## Plant

Plants include all varieties of botanical life, including carnivorous plants and plant-like organisms such as plankton. For purposes of simplification, this form also covers fungi, slime, and single-cell organisms, which share similar diets and Immobility. Plants generally have diets consisting of energy (light) and fluids (water), though many forms also consume raw nutrients from the soil or surrounding waters. Although most Terran plants are root-bound and immobile, xenoforms might possess agile root masses, flagella, or gas-filled air-sacs for moving about from place to place.

The "Plant Form Overview" lists recommended qualities (sustenance, size, attributes, characteristics, skills, and special abilities). Most forms of plant life have no appreciable degree of Strength, Intelligence, Agility, Perception, or Presence. Carnivorous plants make the exception, usually requiring some amount of Strength, Agility, and Perception to sense prey, ensnare it, and drag it to its maw. Carnivores lacking these attributes must rely on some type of lure and/or trap (see the Lure ability, page 217, and Trap-building, page 221) to entice prey into its maw or gorge. You may assign one or more statistics outside of the suggested range; but when doing so, you should explain the anomaly within its description on the creature profile.

### Plant Form Overview

**Form:** plant

**Sustenance**

**Diet:** usually energy (light), fluids (water), and minerals (soil nutrients); possibly carnivorous

**Feeding Habits:** usually filter; parasite, pouncer, and scavenger are common among carnivores

**Size:** any

**Attributes Range:** Vit 1+; others n/a or 0+

**Characteristics:** derived normally; most plants possess Immoble ability limiting their movement rate to n/a.

**Skills:** usually n/a; carnivores may possess Unarmed Combat (Natural Weapons) 1+

**Special Abilities:** any except Energy Body, Gaseous Body, Incorporeal, Mineral Body, and Mechanical Body; Camouflage, Ganglia, and Immobile are common

## Energy

Energy life-forms are creatures or beings composed entirely of pure energy such as electricity, fire, plasma, or antimatter. This form is alien to earth and most Class-M planets, and is most likely to originate on stars, gas giants, or homeworlds with relatively close orbits to a star (likely Type B, A, or F) or other source of intense, ambient radiation. It is reasonable to assume that energy beings, like plants and animals, require some type of sustenance to survive. While their diet is most likely to consist of other energy, it could also include fluids (various chemicals) or minerals. Feeding habits could also run the gamut, but filtering, grazing, parasitic behavior and scavenging seem the most plausible. Depending on these factors, an energy being could either live a solitary existence or group with others in some sort of pack or herd. Examples of energy life-forms in the *Star Trek* universe include the Beta XII-A entity and the Medusan species.

The "Energy Form Overview" lists the various qualities (sustenance, size, attributes, characteristics, skills,

and special abilities) recommended for energy life-forms. Because this form is so different from creatures with material bodies, you should carefully consider the rationale for attribute and characteristic selection as well as explaining all of its abilities within its creature profile.

### Energy Form Overview

**Form:** energy

**Sustenance**

**Diet:** usually energy; also fluids, gases, minerals, or emotions

**Feeding Habits:** usually filter; also grazer, parasite, or scavenger

**Size:** any

**Attributes Range:** Vit 1+; others n/a or 0+

**Characteristics:** all derived normally

**Skills:** Stealth 0+, Survival 1+, Unarmed Combat (Energy Attack) 1+

**Special Abilities:** Amorphous, Energy Attack, Energy Body, Resistance (physical damage); Flying, Radiation, and/or Ranged Attack are common

## Gaseous

Gaseous life-forms are composed entirely of vapor or gas, such as cyanide or ammonia. The form is alien to earth and most Class-M planets, and is most likely to evolve on metal-dense planets, gas giants with Thick atmospheres, or worlds with close proximity to a protostar. Like plants and animals, gaseous life-forms require some type of sustenance to maintain their energy or existence. While their diet is likely to consist of other gases or liquids, it could also potentially include energy or minerals by virtue of absorption or corrosion. Feeding habits can also vary widely, but filtering, grazing, and scavenging seem the most likely for gaseous beings. Depending on how you conceptualize it, an energy being could either feed as a loner or group with others. The dikironium cloud creature is one example of a *Star Trek* creature with gaseous form.

The "Gaseous Form Overview" lists the various qualities (sustenance, size, attributes, characteristics, skills, and special abilities) recommended for energy life-forms. Because this form is so different from creatures with material bodies, you should carefully consider the rationale for attribute and characteristic selection as well as explaining all of its abilities within its creature profile.

### Gaseous Form Overview

**Form:** gaseous

**Sustenance**

**Diet:** usually other gases; also fluids, energy, or minerals

**Feeding Habits:** usually filter; also grazer or scavenger

**Size:** any

**Attributes Range:** Vit: 1+; others n/a or 0+

**Characteristics:** creatures have no lifting and carrying capacity

**Skills:** Stealth 3+, Survival 1+, Unarmed Combat 1+

**Special Abilities:** Amorphous, Gaseous Body, Resistance (physical damage); Corrosion and Anaerobic Respiration are common

## Mineral

Mineral life-forms possess bodies composed of non-carbon compounds. Their material constitution may be silicon-based, such as the Horta, or based on another element such as iron, sulfur, or mercury. Though different than carbon-based life-forms, mineral entities could demonstrate similar tissue specialization and body systems; alternatively, their forms could appear much more "elemental," having large, stony bodies or polished, fluid lines. Mineral-based beings are likely to evolve on hot (400-500 degrees Centigrade) Class-K or Y planets with fluorine-carbon dioxide atmospheres (such as the Excalbians) or near the molten or radioactive core of a planet (such as the Horta). Like other life-forms, mineral entities require some form of sustenance, be it other minerals, fluids, or energy. The way they go about feeding depends primarily on their exact physiology and diet, but gathering, and scavenging seem most probable.

The "Mineral Form Overview" lists the various qualities (sustenance, size, attributes, characteristics, skills, and special abilities) recommended for mineral life-forms. Mineral life-forms may demonstrate the same range of attributes as most animals or plants, depending on their incarnation and feeding habits. Special abilities commonly include Armor and Invulnerable (to melee weapons). Mineral life-forms that feed on rock might also have the Absorption ability. You may assign one or more statistics outside of the suggested range; but when doing so, you should explain the anomaly within its description on the creature profile.

### Mineral Form Overview

**Form:** mineral

**Sustenance**

**Diet:** usually other minerals; also fluids or energy

**Feeding Habits:** usually gatherer, grazer or scavenger

**Size:** any

**Attributes Range:** Str 2+, Int 0+, Agl 0+, Vit 2+, Pre 0+, Per 0+

**Characteristics:** derived normally

**Skills:** Stealth 2+, Survival 3+, Ranged Combat or Unarmed Combat 1+

**Special Abilities:** Mineral Body; also Armor, Camouflage, Resistance, and/or Invulnerable common

## Construct

Constructs are mechanical "robots" created by sapient species and employed for any number of tasks. Though not technically a life-form, advancements in artificial intelligence and mechanization enable them to function like creatures in your stories. Any role that you'd assign to a creature could also conceivably be assigned to a construct. Because they are not living, it is easy to imagine a construct that has no need of sustenance, and therefore, no acquired feeding habits. But robots and androids still require a power source, resulting in a fluid or energy diet, with no discernable feeding pattern. Unlike living creatures, however, constructs probably don't demonstrate any behavioral patterns tied into feeding; in other words, feeding does not factor as a motivation in their behavior the way it does for life-forms who take survival much more personally. Of course, it's fun to imagine sentient androids fighting for their survival, but those types of constructs fall more appropriately under the heading of species.

Constructs can be built in any imaginable shape or size. They might have multiple, mechanical appendages for performing various tasks, or they may look more human with synthetic hair, skin, and other organs to fit more comfortably into the manufacturer's society. Attributes, characteristics, skills, and abilities all fall subject to the construct's main function. If the construct is meant to serve as a weapons trainer, for example, then it may well be built with materials and motors that give it Strength and Agility, while being programmed with adequate weapon skills to use in combat simulations. When creating any construct, remember that robots, androids, and automatons are all mechanical simulacra. By choosing a living creature as a model, you can assign your constructs attributes, characteristics, skills, and abilities that represent not only the living creature, but also the mechanical features of the construct.

### Construct Form Overview

**Form:** construct

**Sustenance**

**Diet:** fluids (fuel) or energy (power)

**Feeding Habits:** usually n/a; usually gatherer if programmed to find food

**Size:** any

**Attributes Range:** Vit: 1+; others n/a or 0+ depending on programming and function

**Characteristics:** derived normally

**Skills:** derived from function; may possess Academic

**Special Abilities:** Mechanical Body; Armor, Invulnerable, and/or Resistance are common

# Creature Sustenance

Sustenance describes not only a creature's diet but also its feeding habits and other behavior predilections. Diet includes mundane foodstuffs such as meat and vegetation (common to Terran carnivores, herbivores and omnivores), but also allows for unusual or fantastical sources as well, such as fluids, minerals, gases, raw energy, and even psychic energies and emotions. Feeding habits cover a gamut of behavior patterns, ranging from solitary grazing and gathering, to pack hunting and parasitic dependencies. While alien races and creatures might demonstrate remarkable differences, both can be classified within these broad parameters.

## Diet

Diet describes the primary substance from which the creature draws nutrition. Carnivores derive nutrients from flesh and tissue, including skin, organs, blood, and protoplasm. Herbivores eat vegetation and plant-like organisms such as fungi, plankton, and microbes. Energy beings might thrive on raw energy forms such as electricity, plasma, or emotions, whereas gaseous entities might feed by absorbing or

other gases liquids, or by dissolving tissue, vegetation, or minerals. Many life-forms require both solids and liquids (food and water) for sustenance, but small or highly specialized life-forms might derive all they need from a single substance (such as blood). If desired, you can also consider respiration an aspect of diet, since most beings require gases to facilitate the chemical exchanges that fuel their metabolism. See the "Creature Sustenance" chart for a summary of options.

### Creature Sustenance

| Diet | |
|---|---|
| **Carnivore** | meaty tissue and bodily fluids |
| **Herbivore** | vegetation, fungus, and single-cell microbes |
| **Energy** | raw energy (antimatter, electricity, plasma, emotions.) |
| **Minerals** | mineral elements (crystals, metals, metalloids) |
| **Fluid** | raw liquid compounds (water, hydronium, acid) |

## Feeding Habits

Feeding habits describes the general procurement strategies various creatures use to acquire food. Filters (such as ocean sponges and leafy plants) typically draw nutrients from their immediate surroundings, whereas herbivores and carnivores must graze and hunt for food. The following sections classify common feeding habits for you to assign. While the habit describes how a solitary organism procures sustenance, you can apply the strategy to pack and herd animals as well. If a feeding habit is more common among pack/herd animals, it will be so noted within the entry.

### Chaser

Chasers are a type of predator that uses speed and maneuverability to catch their quarry and make a kill. They devote most of their waking hours to hunting and feeding themselves. Chasers have great reserves of energy, enabling them to keep their victims on the run for long periods. By definition, chasers eat other life-forms that are mobile; so most chasers are carnivores. Chasers may work in packs, and can have quite sophisticated methods of communication. This combination allows them to overwhelm larger prey with multiple coordinated attacks. Because they invest a lot of energy in the chase, they don't give up easily. Chasers generally have superior Agility and Perception (often vision) and high Quickness and Stamina to reflect their speed and endurance. Special abilities relate to chasing (Extraordinary Sense, Flying, Speed) and killing prey (Natural Weapon, Toxin). Examples include the Terran cheetah and Tarkassian razor beast.

### Chaser Qualities

**Attributes Adjustments:** Str +1, Int +1, Agl +4, and Per+3

**Reaction Adjustments:** Quickness +2, Stamina +3, Willpower +1

**Characteristics:** all derived normally

**Skills:** Stealth 0+, Survival 1+, Unarmed Combat (Energy Attack) 1+

**Special Abilities:** Evasion, Extraordinary Sense (usually vision), Ferocious, Natural Weapon, Speed

### Filter

Filters procure food by passing the environment through their bodies and sifting out the vital nutrients. Filters living in nutrient-rich environments tend to be immobile, whereas mobile filters can deplete an area with scant foodstuffs then move on to another feeding ground. Mobile filters may be migratory or territorial. Although on Earth most filters live in the ocean, an alien filter might inhabit the upper atmosphere of a planet, filtering hydrogen or solar radiation through its body.

Filters generally have no appreciable intelligence or organizational patterns. In cases where an area is populated by many filters, such as a forest, it is simply a consequence of a nutrient-rich environment, organism immobility, and prolific reproduction as opposed to any herd or pack mentality. Many filters are tiny to small in size, though in low gravity or food-rich environments they can reach any size. If equipped with natural weapons, Filters usually attack reflexively (when stepped on or disturbed). Attributes across the board are typically low (1-2), but they may have a number of natural defenses—Armor (shells), Natural Weapons (spines, pincers), and Toxin. Examples include Terran sea-sponges and the spore-producing plants of Omicron Ceti III.

### Filter Qualities

**Attribute Adjustments:** Vit +1

**Reaction Adjustments:** Stamina +1

**Skills:** none; mobile filters possess Athletics (Climb, Run or Swim) +1

**Special Abilities:** Absorption, Camouflage, and Lure common

### Gatherer

Gatherers are similar to grazers, but spend more time and energy searching for particular foods. Because they are more active in their pursuits, they tend to be smaller and more discerning than grazers. Whereas grazers commonly feed in large herds, gatherers tend to be solitary or live in small groups. They may be migratory or territorial in their approach to feeding grounds, and they tend to defend themselves

and their territory rather than taking flight. Gatherers have good Intellect and Perception scores, as well as fair Willpower reactions. They also commonly possess special abilities and edges that help them locate food, such as Extraordinary Sense. Examples include the Terran chimpanzee and the Gunji jackdaw.

### Gatherer Qualities

**Attribute Adjustments:** Int +1, Per +2

**Reaction Adjustments:** Willpower +1

**Skills:** Athletics (Climb, Jump, Run or Swim) 1+, Observation 3+, Survival 4+, Unarmed Combat (Natural Weapons) 1+

**Special Abilities:** Cunning and Extraordinary Sense

## Grazer

Grazers consume food sources that constantly renew, like grass or leaves, though non-herbivores might feed on mineral veins or energy nodes. Herbivore grazers devote most of their time to eating because they must consume large quantities of food to extract sufficient nutrition; the same reasoning could apply to mineral grazers that have to digest large amounts of surrounding rock to feed on trace quantities of a vital ore. Grazers tend to be migratory or territorial. Grazers can either be solitary or live in herds, and their attributes run the gamut based on size. Because they tend to be slow moving and passive, grazers usually have good perception, enabling them to identify predators in time to take flight. Grazers usually rely on Armor, Camouflage, Deterrent, or Speed for defense. Examples include the Terran giraffe, the tribble, and the rectyne monopod.

### Grazer Qualities

**Attribute Adjustments:** Per +2

**Reaction Adjustments:** Quickness +1

**Skills:** Athletics (Climb, Jump, Run, or Swim) 1+, Observation 2+, Survival 3+, Unarmed Combat 1+

**Special Abilities:** Armor, Camouflage, Deterrent, Evasion, or Speed

## Parasite

Parasites thrive by feeding off a living host, usually an animal or plant life-form. Unlike carnivores, parasites don't kill their host before feeding; instead, they attach themselves to the host animal and feed on small amounts of tissue or blood incrementally to ensure the host remains alive. This ensures a constant supply of nutrition as the host regenerates lost tissue more quickly than the parasite consumes it. While parasitic infestation can overwhelm the host's regenerative powers and eventually result in it's death, some parasites live in symbiosis with the host indefinitely, perhaps even aiding the host by consuming certain waste materials or toxins that the host would otherwise need to discard.

Although most Terran parasites feed on the tissue of plants and animals, xenoforms might demonstrate remarkably different diets. "Psychovorous" parasites might feed on the emotions or psychic energies of a living host, whereas energy-feeding parasites might infest power conduits or other mechanical energy supplies. By the same reasoning, a rock mite could infest geodes and feed on trace minerals, while a gas feeder could prey on the air sacs of large, alien trees. In most cases, parasites are much smaller in size than their host organism, although this is not always the case. The salt vampire of M-113 is an example of a parasite roughly equal to its host in size (man-sized). Other examples include leaches, ticks, and the Denevan neural parasite.

### Parasite Qualities

**Attribute Adjustments:** Str +1, Vit +1

**Reaction Adjustments:** Fort +1

**Skills:** Survival 3+, Unarmed Combat 1+

**Special Abilities:** Drain, Natural Weapon

## Pouncer

Pouncers lie in wait, often stalking and hiding intermittently, to approach their prey and rush in for the kill. Because it is difficult to coordinate several simultaneous attacks, pouncers frequently hunt alone or in pairs. Infrequently they hunt in small groups, with one or two members driving their quarry towards the dominant attackers. Unlike chasers, pouncers don't have the energy reserves to give extended pursuit, so they tend to give up if they don't kill quickly, and save their energy for easier prey. Pouncers usually thrive by virtue of high Agility, Perception, and Quickness. They suffer from lower Stamina and Willpower than chasers. Pouncers also exhibit some of the most effective Natural Weapons—fangs, claws, poison, constriction. Examples include most Terran felines and the Aldebaran blue serpent.

### Pouncer Qualities

**Attribute Adjustments:** Str +1, Int +1, Agl +4, and Per+3

**Reaction Adjustments:** Quickness +3, Willpower –1

**Skills:** Athletics (Climb, Jump, Run or Swim) +2, Stealth +4, Survival +3, Unarmed Combat (Natural Weapon) +3

**Special Abilities:** Camouflage, Cunning, Extraordinary Sense (usually vision), Natural Weapons

### Scavenger

Scavengers feed on the carrion and debris left by other creatures. Carnivores feed on the carcasses of other beasts. Herbivores rummage through the muck of decaying vegetation. Mineral eaters might linger near refineries, mines, or other places where they can find crystal or metal cast-offs. Energy beings might feed off batteries or other unattended reservoirs of energy, and gas-eaters might sift industrial fumes or feed off other chemical byproducts. Scavengers rarely kill and gather, but they might work in groups and communicate the location of new foodstuffs among their members. Larger scavengers cannot bear such cooperation, because their size inhibits their ability to share food and survive. Scavengers generally have good Perception, Vitality, and Stamina. They may be strong, agile, or quick. Natural defenses usually include Armor, Camouflage, or Flying. Examples include the Terran hyena, carrion crow, Arbazon vulture, and Rakonian swamp rat.

#### Scavenger Qualities

**Attribute Adjustments:** Vit +3, Per +4

**Reaction Adjustments:** Stamina +4

**Skills:** Athletics (Climb, Jump, Run or Swim) +1, Stealth +1, Survival +3, Unarmed Combat +1

**Special Abilities:** Deterrent, Extraordinary Sense (any), Natural WeaponAttribute Adjustments: Vit +3, Per +4

## Creature Defenses

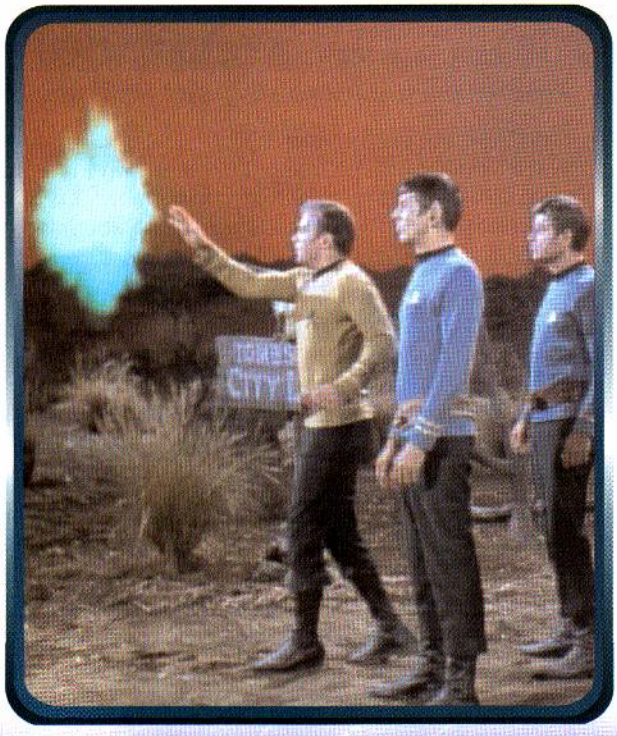
All life-forms possess innate means of self-preservation. Natural defenses range from physical characteristics such as camouflage, speed, and armor, to instinctive behavior including evasion, ferocity, and traveling in numbers. You can define a creature's natural defenses in terms of species abilities (see "Species Abilities," page 183) or narrative description. For example, you could ascribe the species ability Armor to a large crab-like creature, or describe a herd animal as a creature that flees by scattering, enabling the herd to survive if one of its members falls prey to a predator.

#### Creature Defenses

| Creature Form | Defenses (Species Abilities) |
|---|---|
| Animal | Armor, Burrow, Camouflage, Deterrent, Evasion, Natural Weapon, Regeneration |
| Plant | Armor, Camouflage, Deterrent, Toxin |
| Energy | Absorption, Energy Body, Invulnerable, Radiation |
| Gas | Absorption, Amorphous, Corrosion, Gaseous Body, Invulnerable |
| Mineral | Armor, Burrow, Camouflage, Invulnerable, Mineral Body, Resistance |
| Construct | Armor, Invulnerable, Mechanical Body, Resistance |

| Feeding Habit | Defenses (Species Abilities) |
|---|---|
| Chaser | Evasion, Ferocious, Natural Weapon, Speed |
| Filter | Camouflage, Deterrent, Toxin |
| Grazer | Armor, Camouflage, Deterrent, Evasion, Natural Weapon, Speed |
| Gatherer | Extraordinary Sense, Natural Weapon |
| Parasite | Chameleon, Deterrent, Drain |
| Pouncer | Cunning, Evasion, Natural Weapon, Speed, Toxin, Trap-building |
| Scavenger | Camouflage, Deterrent, Extraordinary Sense, Natural Weapon |

In most cases, the creature's form (energy being) or behavioral feeding habits (pack hunter) make certain defenses more plausible than others. The "Creature Defenses" sidebar, above, pairs various forms and feeding habits with plausible natural defenses. By referencing a creature's form and/or feeding habits on the chart, you will find a number of species abilities that work well for creatures falling within the various categories. If you prefer, you can exercise creative license and select atypical natural defenses, thereby making the organism both fascinating and unpredictable.



# CREATURE SIZE

Every life-form, from the smallest single-cell organism to the largest fish in the sea can be described in terms of its size. Size implies a lot about a life-form, especially when combined with form and feeding habits. Large organisms require sufficient quantities of food to grow and survive, whereas smaller organisms can thrive in seemingly barren environments.

Size affects creatures in several important aspects, including attribute adjustments, movement rate, and wound levels. While being of great size can also be considered a natural defense (large creatures generally have fewer potential predators), it also results in certain disadvantages such as being easy to spot and target, or being slow and clumsy. See the size modifiers on Table 6.17: Ranged Combat Modifiers, page 89.

While most intelligent, humanoid beings tend to fall within a particular range of height and weight, creatures can vary in size from the microscopic (bacteria) to the truly gargantuan (giant space amoeba). A creature's size affects its ability to perform physical tests and establishes its number of wound levels. Choose or roll randomly (2d6) on Table 12.1: Size Categories to find the creature's size and related modifiers. When calculating a creature's advancement pick value, size is worth a number of picks equal to its Strength + Vitality modifier total x 3. For example, Large size adds 6 picks (+2 x 3), whereas a Tiny size subtracts 12 picks (–4 x 3) from the creature's total value.

## Attribute Modifiers

Size imposes attribute modifiers to both Strength and Vitality. The larger a creature is, the higher these two attributes will be. See Table 12.1: Size Categories. When assigning attribute levels to your creature, remember to apply the relevant Size modifiers.

## Physical Test Modifiers

Size imposes a relative modifier to all physical tests (such as Armed Combat, Observe, Ranged Combat, Stealth, and Unarmed Combat skill tests) made by or against the creature. Generally, it is easier for an attacker to hit a target larger than itself, and harder to hit a smaller target. The same goes for spotting something or trying to go unnoticed. The physical modifiers account for these size-related effects.

While opponents of the same relative size (same size category) have a +0 TN size modifier to strike one another (spot one another, wrestle one another, and so on) opponents of different sizes suffer a +/–4 TN modifier plus an additional +/–2 TN for each category of difference in size. For example, a Medium-sized Human attacking a Huge scorpion (3 size categories different) reduces its TN to hit by 10 (–10 TN physical size modifier), meaning it's easier for the Human to hit due to the creature's larger size. Conversely, the Giant Scorpion attacking the Human increases its TN to hit by +10 because of the Human's smaller size. The fact that larger creatures are easier to hit is compensated for by the fact that larger creatures can withstand more damage than smaller foes.

## Wound Level Adjustment

Size also affects a creature's Health characteristic and wound levels. As mentioned previously, size affects the Vitality attribute from which Health is derived. A Microscopic creature will likely have a modified Vitality level of 0, resulting in a derived Health level of 0. Since the minimum number of wound points for any creature is 1, the microscopic creature can withstand one point of damage. Larger creatures begin to benefit from multiple wound levels, meaning they possess a number of wound points equal to their Health in each wound level. See "Health" and

## TABLE 12.1: SIZE CATEGORIES

| Level | Description | +/–Str | +/–Vit | Wound Levels |
|---|---|---|---|---|
| 0 | microscopic (less than .01 cm) | –3 | –3 | 1 (1 wound point regardless of Health) |
| 1 | minuscule (.11 to 1cm) | –3 | –2 | 1 level |
| 2 | tiny (1.1 to 25cm) | –2 | –2 | 2 levels |
| 3 | little (25.1cm to .5m) | –2 | –1 | 3 levels |
| 4 | small (.51m to 1.5 m) | –1 | –1 | 4 levels |
| 5 | medium (1.6 to 2.5m) | +0 | +0 | 5 levels |
| 6 | large (2.6 to 5m) | +1 | +1 | 6 (2 levels Healthy) |
| 7 | mammoth (5.1 to 10m) | +3 | +2 | 7 (3 levels Healthy) |
| 8 | huge (10.1 to 25m) | +6 | +4 | 8 (4 levels Healthy) |
| 9 | gigantic (25.6 to 50m) | +12 | +8 | 9 (5 levels Healthy) |
| 10 | titanic (50.1 to 100m) | +24 | +16 | 10 (6 levels Healthy) |
| 11+ | beyond titanic (+100m) | +48 | +32 | +1 (+1 level Healthy) |

page 92 in *Chapter 6: Coda Rules* for more information. If you examine the medium size category (which happens to be the size of humanoid species), you'll see why all characters possess five wound levels.

Creatures bigger than medium size gain the benefit of additional wound levels, which increase the number of levels of damage they can sustain and still remain Healthy (and suffer no physical penalties from injury). The "Size Modifiers" chart breaks this out for you by showing how many total wound levels larger creatures possess (and how many of them add to a creature's "Healthy" status). See "Health and Wound Levels," on page 210 of this chapter for more information about these characteristics.

## CREATURE ATTRIBUTES

Like character species, creatures may possess a range of attributes reflecting their innate physical and mental faculties. Creature attributes cover the same qualities that character attributes do—Strength, Intellect, Agility, Vitality, Presence, and Perception. Creature attributes are also measured in terms of level, starting at 0 and improving as the level increases.

Not all life-forms possess the full spectrum of attributes, though; an energy being might lack the Strength attributes innate to most corporeal organisms, for example, whereas plant-like organisms usually lack intelligence and motor skills. A life-form that is devoid of an attribute is not considered to possess the attribute at level 0; instead its complete lack of the attribute is represented by "n/a", meaning "not applicable" (or "no attribute," if you prefer). Creatures lacking an attribute do not suffer game effects targeting the attribute in question; they cannot be hindered by attribute reductions resulting from hazards such as poison and radiation. In game terms, this deficiency resembles the same benefits conferred by the Invulnerable ability (see page 217). On the down side, such creatures cannot possess any skills based on the attribute, nor can they possess any species ability requiring the missing attribute as a prerequisite.

### TABLE 12.2: CREATURE ATTRIBUTE MODIFIERS

| Attribute Level | Modifier |
|---|---|
| 0 | –6 |
| 1 | –3 |
| 2 | –2 |
| 3 | –1 |
| 4–7 | 0 |
| 8–9 | +1 |
| 10–11 | +2 |
| 12–13 | +3 |
| 14–15 | +4 |
| 16–17 | +5 |
| 18–19 | +6 |
| 20–21 | +7 |
| 22–23 | +8 |
| 24–25 | +9 |
| 26–27 | +10 |
| 28–29 | +11 |
| 30–31 | +12 |
| 32+ | +1 for every 2 levels |

Other creatures might possess an attribute, but in such a small degree, that there is no appreciable way to measure it using the scale created for player characters. For example, a common ant certainly possesses some degree of Strength, but the amount is insignificant compared to even the weakest of Human characters. In such cases, the creature deserves an attribute assignment of 0, which enables the creature to make attribute tests and possess skills using the deficient attribute, albeit with a penalty (–6) for having the attribute at level 0.

Creatures that possess one or more attributes at level 0 or higher remain subject to attribute reductions and related game effects, just like characters do. If a poison effect initiates a Stamina reaction test to avoid a Strength attribute reduction, for example, a creature with the Strength attribute at any level (0 or higher) will be subject to this effect unless it also possesses some special ability (such as Invulnerable) that makes it immune to poison effects in general. Obviously, a creature with an attribute level of 0 cannot have an attribute reduced any further; however, it still suffers from any side effects associated with having an attribute reduced to 0 through another game effect.

### EXCEPTIONAL ATTRIBUTES

Some creatures, because of their size or physiology, have attributes that exceed the standard maximum for player characters and supporting cast. An elephant, for example, has strength far beyond what is possible for the strongest Human or Vulcan. Exceptional attributes benefit creatures in the same way they do species, by conferring a bonus modifier to all related attribute and skill tests. Table 12.2: Creature Attribute Modifiers expands

on Table 4.1: Attribute Modifiers presented for characters in the *Star Trek Player's Guide*. It is worth noting that the attribute modifier for creatures differs from characters only at level 0. A character whose attribute is reduced to level 0 is still much more capable than a creature that possesses no appreciable degree of the attribute.

## Attribute Descriptions

Creature attributes define innate qualities, including Strength, Intellect, Agility, Vitality, Presence, and Perception. The following entries describe how attributes pertain specifically to creatures, in order to help you assign appropriate levels when creating creatures.

### Strength

Creatures rely on the Strength attribute to run, hunt, and kill. Larger creatures tend to possess higher degrees of Srength than small ones, reflected by the Strength modifiers listed on the "Creature Size" chart, page 205. As with player characters, creature Strength also modifies the Health characteristic.

**No Strength:** A creature with no Strength cannot physically manipulate its environment, including the ability to move from one location to another. Incorporeal entities usually have no Strength, nor do most plants. In order for such creatures to move physical objects and change location, they require the Psychokinesis and Flying special abilities, respectively. A creature lacking Strength automatically fails Strength-based tests, and cannot possess skills having Strength as the key attribute. Though Stamina reactions may be derived from Strength, a creature with no Strength can still exhibit high Stamina reactions derived from Vitality and Size.

### Intellect

By definition, creatures universally demonstrate low Intellect scores. As a rule, if a life-form has an Intellect level above 3 it probably qualifies as a species, rather than a creature (even if it possesses no civilization or society). Of course, the role you assign might only require you to focus on the innate physical characteristics of a species; in such cases you can use the standard creature creation guidelines and simply assign a higher level of intelligence. For creatures, Intellect manifests primarily in its feeding habits: Gatherers usually possess the highest Intellect levels, followed by scavengers, pouncers, chasers, grazers, parasites, and filters.

Constructs are exceptional in that their Intellect level reflects their degree of programming. Like other creatures, Constructs with Intellect 3 or lower are considered robots or automata. True artificial intelligence begins at level 4 and higher, at which point the construct can be considered sapient and deserving of the species appellation.

**No Intellect:** Creatures with no Intellect scores—such as plants, and some automatons—have

no intelligence. A creature lacking Intellect automatically fails Intellect-based tests, and cannot possess skills having Intellect as the key attribute. Though Savvy reactions may be derived from Intellect, a creature with no Intellect can still acquire high Savvy reactions (by virtue of Presence or special abilities) to represent instinctive behavior or intuition.

### Agility

Agility represents a creature's motor skills and level of refinement. It enables a creature to run gracefully or attack with precision. Predatory creatures such as chasers and pouncers tend to exhibit high Agility levels, while filters and grazers possess the least amount of Agility. A root-bound plant with tentacle-like vines uses agility to ensnare its prey; whereas a spore-shooting plant, which cannot otherwise move relies on Quickness rather than Agility, to perform such actions.

**No Agility:** Creatures with no Agility have no motor skills and cannot voluntarily manipulate their bodies or location. Root-bound plants and even tumbleweeds are good examples of creatures with no Agility. Incorporeal creatures also tend to lack Agility and rely on special abilities such as Psychokinesis or Flying to move objects and travel in the physical universe. A creature lacking Agility automatically fails Agility-based tests, and cannot possess skills having Agility as the key attribute. Though Quickness reactions may be derived from Agility, a creature with no Agility can still acquire high Quickness reactions (by virtue of Perception or special abilities) to represent fleet initiative or reflexive actions.

### Vitality

Vitality represents a creature's health and resilience. Some creatures can withstand a lot of pain and injury before dying; others, especially very small organisms, have low Vitality to reflect their frailty. Constructs are usually very tough, and have high Vitalities to represent their industrial-strength materials and mechanical composition.

**No Vitality:** All creatures have some amount of Vitality, even if so slight as to merit level 0. Though mechanical constructs are not living organisms, they

possess Vitality as an expression of their durability. If you imagine a creature to be immune to game effects targeting Vitality, you can represent this by assigning the creature the Invulnerable special ability (page 217).

### Presence

Presence is a social attribute, meaning that most creatures fall well below humanoid norms. For this reason, creatures rarely need to make any tests relating to Presence. Gregarious creatures such as pack and herd animals may demonstrate Presence as high as level 2 or 3, but rarely exceed that plateau. In most instances, you can assign a value of 1 to any animate creature, and assign no Presence to most creatures that exhibit the filter feeding habit.

Creatures that cause fear or intimidate (as with a guard dog or bear warning intruders by growling) have the Deterrent ability. This enables them to provoke social or emotional reactions (such as causing fear) without suffering from low Presence modifiers. Similarly, you can assign traits such as Cunning to increase a creature's Savvy reaction; you don't need to assign a high Presence score to simulate social awareness or sensitivity to emotions.

**No Presence:** Creatures with no Presence do not interact socially. They automatically fail tests based on Presence and cannot possess skills having Presence as the key attribute. Though Willpower reactions may be derived from Presence, a creature with no Presence can still acquire high Willpower reactions (by virtue of Intellect or special abilities) to represent its ferocity or stubbornness.

### Perception

Creatures use perception to find food and identify threats. Regardless of what sense (sight, hearing, smell) it primarily relies on, a creature can sense food and danger by making a Perception test (TN 10). Physical modifiers such as visibility and wind direction apply to this test, as do range modifiers. Close range for creature perception equals Perception level x 10 meters. Medium range is Perception x 100 meters, long range is Perception x 1000 meters, and extended range increments equal the medium range increment beyond that. For example, a creature with Perception 5 can sense up to 50 meters at close range, 500 meters at medium range, and 5000 meters (5 km) at long range, with extended range increments of +500 meters beyond long range. Creatures with Perception 0 (such as microscopic organisms) have the following ranges: short (1 cm), medium (10 cm), long (100 cm or 1 m), and extended (+10 cm).

Lacking human-like intelligence, most creatures rely on their Perception for survival and demonstrate relatively high levels of ability. Feeding habit, rather than form, governs level: Pouncers typically reveal the highest degree of Perception, whereas filters demonstrate the least.

**No Perception:** Creatures with no Perception are exceedingly rare; even simple organisms such as plants and amoebas can sense food and threats to a limited extent. Not only do they fail to perceive the external world, but they also lack any sense of self-awareness. The fact that a creature lacks one sense (such as a blind. cave dweller) doesn't mean they don't have an extremely acute sense (such as hearing or smell) to compensate. Automaton constructs are the most common example of a creature with no Perception attribute. Creatures lacking Perception cannot sense the world around them, and automatically fail tests that rely on Perception. Creatures with no Perception cannot possess skills having Perception as the key attribute.

## Assigning Attributes

Assigning attributes for creatures resembles a building process beginning with the creature's form. Start with the recommended attributes and attribute levels listed by form. Next, adjust these values with the attribute modifiers listed under the creature's feeding habits. Some of these adjustments might reduce an attribute to 0; that's okay. Now apply the attribute modifiers conferred by the creature's size. Again, this may reduce Strength or Vitality to level 0 or lower; just ignore negative levels and consider the attribute to be level 0.

Once you've made all the adjustments, you can "buy up" any attribute you want the creature to possess at a higher level. Each +1 you assign to an attribute (including giving a creature with "n/a" the attribute at level 0) counts as 3 picks if you're tracking picks for the purpose of play balance.

If you're creating a character for narrative color, or aren't worried about realism, you can also assign creature attributes as you would a character. You can roll randomly or just set the levels by whim. Keep in mind that creatures gain the same attribute modifiers any character would, so exceptionally high attributes are going to result in creatures that might prove invulnerable to the player Crew.

# CREATURE CHARACTERISTICS

Deriving creature characteristics employs similar methods as those described for player characters. Creature reactions differ only in scope and magnitude. Creature movement rates vary somewhat depending on a creature's size. Health and wound levels also differ by size. Of the creature characteristics, only Defense and lifting/carrying capacity are derived in exactly the same way.

## REACTIONS

Creatures have the same four reactions characters do—Quickness, Savvy, Stamina, and Willpower. You derive a creature's initial reaction modifiers the same way you do for characters (see page 146 in the *Star Trek Player's Guide*) except that you can choose either of the two attributes listed, not necessarily the one having the highest level. If both attributes exist at level 0, then assign a modifier of "+0" to the reaction. If a creature entirely lacks an attribute used as the basis for a reaction, you can either derive the reaction from the second attribute that applies or enter "n/a" for the reaction. If the creature lacks both attributes, it also lacks the derived reaction.

Like attribute levels, reaction modifiers can be modified upward or downward by special abilities. You can also "buy up" a reaction modifier at the cost of 2 picks per +1 increase. In most instances, a creature lacking a reaction ("n/a") is not subject to reaction modifiers—the logic that governs attribute assignments and derived reactions doesn't support the concept of modifying the degree of non-existent qualities. Nonetheless, you might assign some special ability to a creature that you believe justifies changing its reaction status. If so, the first +1 modifier you confer changes the reaction status from "n/a" to "0." Every +1 thereafter accumulates normally.

## DEFENSE

A creature's Defense rating measures it's innate ability to avoid injury during combat. A creature's defense rating equals 7 plus its Agility modifier. Certain special abilities may modify a creature's defense rating.

## MOVEMENT RATE

A creature's movement rate is based on its size, and is potentially modified by special abilities (especially Immobility, page 217, and Flying, page 216). See Table 12.3: Movement Rates for pace and distance moved. Although creatures can imitate character movement paces (walk, jog, run, sprint) the Movement Rates table only lists the most common paces used in play. Careful movement represents how far a creature can move by spending one movement action in combat or other dangerous situations. Charging indicates how far the creature can move by performing a charge action in combat, and travel rate indicates how far the creature can move per hour when it devotes most of its energy to movement. Remember, any creature lacking Strength or Agility attributes (or having the Immobility ability) cannot move without the benefit of the Flying special ability (see page 216).

## LIFTING AND CARRYING CAPACITY

A creature's lifting capacity is derived from its Strength, just as it is for player characters. A creature can lift a maximum weight equal to its Strength level x 20 kg for a brief moment. But regardless of the weight it can lift, not all creatures possess dexterous hands, agile claws, or other prehensile appendages required to actually pick an item off the ground. Though most animals can pick small items up with their mouths or teeth, their oral lifting capacity is only Strength x 2 kg. Riding creatures, such as horses, can bear their normal lifting capacity for much longer periods of time (Vitality level in minutes) without sustaining injury. Of course,

### TABLE 12.3: MOVEMENT RATES

| Size | Description | Careful Movement (m/round) | Charge (m/round) | Travel (km/hour) |
|---|---|---|---|---|
| 0 | microscopic | .001 (1mm) | .007 (7mm) | .002 (20m) |
| 1 | miniscule | .06 (6cm) | .4 (40cm) | .1 (100m) |
| 2 | tiny | .3 (30cm) | 2 | .25 (250m) |
| 3 | little | 1 | 7 | 2 |
| 4 | small | 3 | 20 | 5 |
| 5 | medium | 6 | 40 | 10 |
| 6 | large | 9 | 60 | 15 |
| 7 | mammoth | 24 | 160 | 40 |
| 8 | huge | 48 | 320 | 80 |
| 9 | gigantic | 96 | 640 | 160 |
| 10 | titanic | 180 | 1280 (1.3km) | 320 |
| 11+ | beyond titanic | +180 | +1280 (1.3km) | +320 |

they can carry lighter loads for much longer periods than that. Remember, creatures lacking Strength and/or Agility attribute(s) (as well as creatures having the Incorporeal ability) cannot lift or move physical objects without the benefit of the Psychokinesis special ability (see page 219). In such cases, designate the creature's lifting and carrying capacity as "n/a."

Like player characters, most creatures can lift a great deal of weight momentarily, but only carry relatively light loads for long periods of time. A light load for a creature equals its Strength x 5 kg. A heavy load equals its Strength x 10 kg, while a very heavy load equals its Strength x 15 kg. Creatures employ the same fatigue rules as characters for carrying loads over extended periods of time. See "Fatigue," page 95 for more information. If by virtue of its attributes or special abilities a creature possesses a lifting capacity of "n/a" then its carrying capacity is also "n/a."

### Health

Health determines how much damage a creature can withstand before becoming injured and dying (or becoming non-operational in the case of mechanical constructs). Large creatures tend to exhibit extraordinary Health scores due to their high Strength and Vitality attributes.

To determine a creature's Health characteristic, add its Strength modifier to its Vitality level. For example, if a creature has Strength 8 (+1 Str mod.) and Vitality 6, it has Health 7. If the total is less than 1, the creature still benefits from having a Health level of 1. For example, a lab rat with Strength 1 (–3 Str mod.) and Vitality 1 has Health 1 (even though the modified total is –2).

### Wound Levels and Wound Points

A creature possesses a number of wound levels based on its size (see Table 12.11: Size Categoreies). Like characters, creatures possess a number of wound points per wound level equal to their Health characteristic. For example, a tiny creature with Health 3 has 3 wound points and 2 wound levels, meaning it can sustain 6 points of damage before dying. Microscopic creatures are the exception—they possess 1 wound point and 1 wound level, regardless of their Health.

Unlike characters who possess 5 wound levels (one "Healthy" with the rest representing various states of injury and corresponding test penalties), creatures may have as few as one wound level, or many more than five. When sustaining damage beyond the first level, which is always considered "Healthy," creatures progress through injury states similar to characters, with the following exceptions:

- Creatures having fewer than 5 wound levels don't suffer the injury penalties associated with wound levels beyond the number they have. In other words, whereas a Human would be Near Death (and suffer harsh injury penalties) after suffering 4 wound levels worth of damage, a lesser creature would be dead. The fact that it doesn't progress through the full range of injury modifiers is irrelevant.

- Creatures having more than 5 wound levels are considered to have "extra" levels of Healthy. For example, a large creature with 6 wound levels can sustain an entire wound level of damage and still have the same degree of health as a normal humanoid. Such creatures do not begin to suffer any injury penalties until they reach the Injured wound level, at which point they progress through exactly the same injury penalties as characters do. For more information about wound levels and injury, see *Chapter 6: Coda Rules*, page 74.

## Creature Skills

Although creatures don't possess the level of intelligence required to learn and practice skills in the same way sapient races do, skills apply to creatures in the sense that they reflect a creature's ability to perform certain actions with varying degrees of success. If you feel uncomfortable with a life-form of animal intelligence possessing skills, then think of them as instinctive abilities or innate talents. Regardless, all life-forms share abilities enabling them to fight and flee, hunt and search, or swim and climb. These aptitudes and their relative level ability are reflected in terms of skills and skill levels, respectively.

### Using Skills

Creatures use skills in the same way player characters do. They perform an action and make a skill test, adding the key attribute modifier to the test result. If a creature lacks a key attribute, it cannot possess corresponding skills. Creatures with a key attribute level of 0 can possess corresponding skills and make related tests, although the attribute penalty (–6) applies. See "Creature Attributes," page 206 for more information.

Some special abilities may confer a skill level or require a skill test without requiring the key attribute as a prerequisite. In such cases you must determine whether the creature can benefit from the special ability without the benefit of a skill and test, or whether you want to allow the creature to make this particular test as if the creature possessed a skill level of 0.

### Assigning Skills

Creatures acquire skills as a result of their form, feeding habits, and special abilities. Start by choosing skills from those recommended by form, then record any additions or adjustments resulting from special abilities you assign. If you feel this process neglects some skill you want the creature to have, you can select skills (and specialities, for that matter) for your creature just as you would for a supporting cast character.

If you're keeping tabs on advancement picks for the purpose of maintaining play balance each new skill costs 2 picks, as does each +1 increase in level. Skill specialties also count as 2 picks, though specialties should be assigned sparingly. If you're not worried about numerical balance, just assign the skills and skill levels you deem reasonable.

Usually a creature's skills reflect its biology and nature. For example, most animals possess Athletics (particular to their form of movement), Observe, Stealth, and Unarmed Combat, whereas gatherers might also possess Conceal (for hoarding foods or nesting materials) with Scavengers having an extra Observe specialty such as Scent. Creatures can also gain skills by virtue of special abilities, such as the Trap-building ability that confers the Craft (Traps) skill. Constructs, on the other hand, may possess a much broader range of "programmed" skills, including various academic or intellectual skills normally unavailable to non-sapient creatures.

Ultimately, you must judge which skills a creature needs to fill its role in your stories. Don't hesitate to assign a skill that seems strange for a creature, such as Influence (Intimidate) if you feel it reflects some ability the creature should possess. Remember, skills are just a mechanism for initiating and resolving certain actions. Even though a creature might not possess the ability to study and train a particular ability, you can still use the skill to resolve the creature action that you feel is substantially similar.

#### PLAY BALANCE

**Some abilities are intended for supporting cast characters and creatures only. These abilities, when assigned to a crewmember species, could be over-powering and unbalance the series in their favor. For example, the Changelings' ability to shape-shift enables characters to overcome many narrative hurdles, whereas the Medusans' energy form makes it difficult for them to interact with the physical world. The Narrator should exercise caution before granting these types of abilities to crewmember species. Each ability entry also lists the approximate value in terms of advancement picks. This gauge exists solely for the purposes of maintaining play balance, and can be ignored when selecting abilities for supporting character species and creatures. Many abilities offer a variable effect for additional picks. For example, Evasion confers a +1 Quickness modifier as part of its game effects. (This modifier increases by +1 for every 3 picks you devote to the ability).**

## Species and Creature Abilities

Species and creature abilities model the unusual and exotic capabilities seen in *Star Trek*. The Vulcan ability to concentrate strength and blood to injured organs and the Denevan neural parasite's ability to fly are both treated as special abilities. See page 183 for advice regarding alien species.

When creating your own aliens and creatures, you should reference the abilities described in the following entries. The selection of abilities presented herein covers the more common abilities shown on the various *Star Trek* shows. See Table 12.4 for the master list of abilities covered in this book. The list is comprehensive, but not exhaustive. For example, you may want to include a giant crystalline arachnid that stuns its prey with webs of neural energy. Don't be discouraged if you can't find an ability that exactly matches your concept; instead, use combinations of existing abilities for simulating these faculties, or use them as models for creating new abilities.

The best way to design an ability on your own is to think of it in game terms—test bonuses, range, damage modifiers, applicable reaction tests and so on. If you're worried about fairness and play balance, then evaluate the game effects in terms of advancement picks. If an effect can't be quantified in this way, then perhaps it's better left to an NPC or creature. Future products from Decipher will introduce additional abilities for both alien species and creatures.

Species abilities follow the following format:

**Name:** The ability's name. If marked with an asterisk ("*"), the ability is recommended for supporting cast characters and creatures only. The ability's advancement pick value appears in parenthesis after the name. For example, "Absorption* (3)" indicates the ability is recommended for supporting cast characters and creatures only, and that it is worth 3 advancement picks.

## TABLE 12.4: SPECIAL ABILITIES MASTER LIST

| Special Ability (pick value) | Prerequisite | Restrictions |
|---|---|---|
| Absorption* (3) | Invulnerable | Vulnerability |
| Amorphous* (–1) | n/a | Agl 3–, Incorporeal |
| Anaerobic Respiration (3) | n/a | n/a |
| Armor (3) | n/a | Incorporeal |
| Burrowing (3) | Str 0+, Agl 0+ | Immobility, Incorporeal |
| Camouflage (3) | n/a | Incorporeal |
| Chameleon (4) | Stealth 1+ | n/a |
| Corrosion (3) | Invulnerable | Incorporeal |
| Cunning (3) | Int 0+ | n/a |
| Deterrent (3) | Pre 0+ | n/a |
| Drain* (5) | Vit 1+ | n/a |
| Energy Attack (3) | Vit 1+ | n/a |
| Energy Body* (0) | Energy form, Amorphous, Resistance | n/a |
| Evasion* (3) | Str 1+, Agl 4+, Per 4+ | Immobility |
| Extraordinary Sense (3) | Per 4+ | n/a |
| Ferocious (3) | Willpower 1+ | n/a |
| Flying (6) | Str 0+, Agl 0+ or Telekinesis | Immobility |
| Ganglia (5) | n/a | Agl 3–, Incorporeal |
| Gaseous Body* (0) | Gaseous form, Amorphous, Resistance | Str 3– |
| Immobility (–6) | n/a | Burrowing, Evasion, Flying, Speed |
| Incorporeal* (0) | Flying, Vulnerability | Animal, Plant, and Mineral Form |
| Invisible* (25) | n/a | n/a |
| Invulnerable* (variable) | n/a | Resistance, Vulnerability (same) |
| Lure (3) | Pre 1+ | n/a |
| Mechanical Body* (0) | Construct form | Other Forms, Incorporeal |
| Mimicry* (12) | Pre 1+ | n/a |
| Mineral Body* (0) | Mineral form | Incorporeal |
| Multiple Attacks (5) | Energy Attack or Natural Weapon | n/a |
| Natural Weapon (3) | Str 0+, Agl 0+ | Incorporeal |
| Prehensile Appendage (5) | Str 1+, Agl 1+ | Incorporeal |
| Psychokinesis (3) | Int 0+, Trait (Psi) 1+ | n/a |
| Radiation* (variable) | Invulnerable (same Radiation) | n/a |
| Ranged Attack (3) | special | n/a |
| Regenerate (2) | Stamina 1+ | n/a |
| Resistance (variable) | Stamina 1+ | Vulnerability (same) |
| Speed (3) | Str 1+, Agl 4+, Quickness 1+ | Immobility |
| Toxin (variable) | Invulnerable (same Toxin) | Incorporeal |
| Trait* (variable) | special | special |
| Trap-building (4) | Str 1+, Int 1+, Agl 1+ | n/a |
| Vulnerability (variable) | n/a | Invulnerable and Resistance (same) |

**Effects:** Describes the ability game effect. If the effect varies based on whether an alien species or a creature possesses the ability, it will be mentioned here. If the heading **"Prerequisites:"** appears in the entry, it indicates that the life-form must possess all listed attributes, abilities, or other qualifications. Similarly, the heading **"Restrictions:"** lists the attributes, abilities, or other factors that disqualify a life-form from possessing the ability. A life-form must meet all of the prerequisites and restrictions listed in order to possess the special ability.

For example, the Burrowing ability has the prerequisites "Str 0+, Agl 0+" and restriction "Incorporeal." This means that in order to possess the Burrowing ability, the life-form must possess both Strength and Agility attributes as levels 0 or greater (it cannot have "n/a" listed for either attribute), and that it may not also possess the Incorporeal ability. If an attribute level, such as "Agl 3–" is listed as a restriction, then the life-form must possess the attribute at the listed level or lower, including "n/a."

### Absorption* (3)

The life-form can absorb certain harmful energies and grow stronger from contact. Life-forms with this ability usually evolve in an area where such energies are abundant. Depending on the type of energy, the environment might include an airless world, a radioactive swamp, a crystalline desert, and so on. Amorphous and Invulnerable complement this special ability.

**Effects:** When the life-form is exposed to an effect to which it is Invulnerable (see the Invulnerable ability, page 217), roll damage for the effect normally but do not make any reaction test for the life-form (since it is not vulnerable to the damage effect). Next, make an Absorption test by rolling 1d6 and adding the creature's Vitality modifier to the result. If the Absorption result exceeds the damage rolled, then add the entire amount of damage to the life-form's current wound points (adding to the Healthy wound level if the addition of new points exceeds the creature's wound point total). If the Absorption total is less than the damage inflicted, the life-form only absorbs (and adds to its wound points) the amount rolled. Added wound points are permanent.

For example, suppose a life-form (Vit mod. +2) is immune to phaser energy. When struck by a phaser for 26 points of damage, it ignores the damage by virtue of it being Invulnerable to phaser energy. But when it makes its Absorption test it rolls a 7 (die roll of 5+2 for Vitality). Since the total is less than the 26 points of damage, the creature can only absorb and add 7 points to its wound level total. If the creature has a Health of 10 and had suffered 3 points of damage from a previous knife wound, it would repair the 3 points and add the 4 remaining points of absorbed energy to its wound point total, tacking this onto it's Healthy wound level.

Using the Absorption ability is a free action. **Prerequisites:** Invulnerable (specific energy type). **Restrictions:** Vulnerability to same type of energy.

### Amorphous* (-1)

The life-form's body lacks a definite shape and demonstrates substantial elasticity. If possessing the Animal form, an amorphous organism falls among the class of invertebrates. Amoebas, energy beings, and gaseous life-forms commonly possess amorphous bodies. Ganglia, Mimic, and Resistance complement this special ability.

**Effects:** The body of an amorphous creature lacks a rigid frame (such as that provided by an internal skeleton or external shell). While it may possess or be able to manifest pseudo-pods or other false appendages, it does not possess limbs and other appendages as permanent features. Unlike life-forms with rigid frames, amorphous organisms can mold their bodies to squeeze through tight areas, though they can't necessarily divide their body mass and re-emerge at will. To perform this type of movement, an amorphous creature requires the Regenerate ability. Amorphous life-forms possess half the normal movement rate for organisms of their size.

Because its body is elastic, an amorphous life-form sustains half damage from falling. While such life-forms never possess rigid armor, they might possess sufficiently thick or blubbery skins to warrant possessing the Armor special ability, although Resistance and Invulnerable are far more common. Amorphous organisms usually exhibit relatively low Agility, though they might demonstrate considerable quickness. **Restrictions:** Agility 3–.

### Anaerobic Respiration (3)

The life-form can breathe and survive in the absence of oxygenated gaseous atmospheres, by virtue of gills, pores, or other respiratory organs and/or systems. Alternatively, the creature possesses no respiratory functions whatsoever. Aquatic animals, most plants, as well as many energy, gaseous, and mineral life-forms possess this ability.

**Effects:** Describe what conditions (if any) the life-form requires to breathe and function normally. You can either specify a chemical compound (such as methane, chlorine, or cyanide) and organ (gills, pores, and so on) or choose "no respiration required." Creatures living in vacuums, such as the conditions in space or planets lacking atmospheres, typically have no respiratory requirements. You can choose this ability multiple times to represent multiple respiratory methods. So long as the life-form remains within a suitable environment, it can function normally without suffering asphyxiation (see page 228). Otherwise, it needs an artificial breathing apparatus such as a breathing harness or environmental suit. If the creature cannot breathe in the same habitat as the Crew, but must interact with them, this ability can be considered a flaw, and warrant a (–3) pick adjustment.

### Armor (3)

Some life-forms possess natural protection in the form of armor, such as a beetle carapace or tortoise shell. Natural forms of armor also include thick hide, scales, or chitinous plates. Armor complements the Resistance and Invulnerable abilities, though you should be careful not to confuse the two.

**Effects:** Choose the type of natural armor the life-form possesses. Each time an attack inflicts damage to the life-form, its armor "deflects" some of the damage, reducing the amount of damage that gets passed on as injury. A creature's armor deflects an amount of damage equal to 3 plus a creature's Strength and Vitality modifiers resulting from its Size (see Table 2.1 Size Categories, page 205). For example, the armor of a large creature deflects 5 points of damage (3+2). You can increase the armor protection by 1 point per advancement pick. See "Armor," page 91 for more information about resisting damage.

### Burrowing (3)

The life-form can move or tunnel through solid matter, such as earth, rock, sand, ice, or metal. The Horta is an example of a creature with the Burrowing ability. Corrosion, Mineral Body, and Trap-builder complement this special ability.

**Effects:** The life-form can tunnel through wood, earth, and stone at 25% of its normal movement rate (see "Movement Rate," page 209). Burrowing at half normal movement rate costs 3 more advancement picks. **Prerequisites:** Str 0+ and Agl 0+. **Restrictions:** Immobility, Incorporeal.

### Camouflage (3)

The life-form possesses physical markings or coloration enabling it to blend into its habitat.

**Effects:** All Observe (Spot) or Perception attribute tests relying on vision to detect the creature (including opposed tests) suffer a –3 test modifier. **Restrictions:** Incorporeal.

### Chameleon (4)

The life-form's outer appearance mirrors the coloration and patterns of the surrounding environment, enabling it to hide more effectively.

**Effects:** Life-forms with this ability gain a +2 skill modifier to Stealth (Hide and Sneak) opposed tests. Chameleon does not apply to tests made against characters using technological devices such as sensors and tricorders. You can increase this modifier by +1 for every 2 picks you allocate. **Prerequisites:** Stealth skill 1+.

### Corrosion (3)

The life-form secretes or discharges some sort of corrosive compound, be it digestive acids, alkaline bile, or caustic saliva. The Burrowing and Mineral Body abilities complement Corrosion.

**Effects:** Describe the method by which the creature expels the corrosive substance—this can include attacks (by virtue of Natural Weapons such as claws or teeth), contact (such as bleeding or secretion), or discharge (such as spitting or disgorging). In order for a life-form to spray corrosive materials at a distance, it must also possess the Ranged Attack special ability.

Next, create a corrosive substance using the rules provided for radiation in the *Hazards* chapter (see page 225) or choose from among the samples provided on Table 12.5: Corrosives. To determine the pick value of a corrosive you create, use the following calculations: Onset time (rounds 3 picks, minutes 1 pick, hours –3 picks); Potency (+/–1 pick per +/–1 Stamina test modifier); Effect (1 pick per 1d6 damage or –1 attribute reduction), and material (flesh, wood, plastics, metals, glass/ceramics, or concrete/rock). Like radiation, corrosives inflict damage upon expiration of the onset time. Unlike radiation, however, corrosive effects terminate upon resolution: a creature needs to keep exposing a Crewmember in order to keep inflicting corrosive damage.

Most corrosives affect certain materials (flesh and leather, plastic and rubber, or metals and metalloids for example) but have no effect on other materials. If you want a corrosive substance to affect additional categories of material, you must purchase this ability multiple times.

Secreting the corrosive substance counts as a free action. Performing an Unarmed (Natural Weapon) or Ranged Attack counts as a combat action. **Prerequisites:** Invulnerable (corrosive material named).

**TABLE 12.5: CORROSIVES**

| Picks | Onset Time | Pot. | Effect | Material |
|---|---|---|---|---|
| 2 | 1d6 minutes | +0 | 1d6 damage | Flesh |
| 4 | 1d6 rounds | +0 | 1d6 damage | Plastics |
| 6 | 1d6 rounds | +1 | 2d6 damage | Metals |
| 8 | 1d6 minutes | +5 | 2d6 damage | Rock & Concrete |

### Cunning (3)

The life-form is particularly cunning for its Intellect. This ability is common among pouncers and scavengers, although it can reflect any type of unpredictable, instinctive, or intuitive behavior. The Trap-building ability complements Cunning.

**Effects:** Describe the situations in which the life-form is likely to reveal its cunning nature. You can pair this ability with another ability that hinges on Savvy or Intellect to define the situation. During such moments, the life-form reveals its cunning and gains a +3 Savvy reaction modifier or +3 Intellect modifier, whichever is appropriate. **Prerequisites:** Int 0+.

### Deterrent (3)

The life-form exhibits a natural deterrent to potential predators. Possible deterrents include bright coloration, acrid odors, shrill sirens, deep growls, or psionic pulses.

**Effects:** Any organism that can perceive the deterrent must make an opposed Willpower reaction test against the deterrent TN in order to voluntarily approach the creature. The deterrent TN equals 10 plus the life-form's Presence modifier. You can increase the deterrent TN by +1 for each additional pick you devote to this ability. **Prerequisites:** Pre 0+.

### Drain* (5)

The life-form feeds on some vital element possessed by its victims, ranging from blood to salt to psychic energy. Most parasites, including the Salt Vampire of M-113, and Beta XII-A Entity possesses this ability. The Ranged Attack and Multiple Attacks abilities complement Drain.

**Effects:** Choose a biological element, from which the life-form derives sustenance, and designate a game attribute (such as Strength, Vitality) affected by the drain. For example, a creature that drains blood might enervate a victim's Vitality attribute.

To perform a drain action, the life-form must first successfully make an Unarmed Attack test to physically hit the target. A successful test drains a number of attribute points from the victim equal to the life-form's Vitality modifier +1. The attack form may also inflict physical damage normally, such as in the case of a claw or bite attack. Upon making a successful attack, the life-form attaches itself to its host and can continue to drain the attribute on subsequent rounds without making additional attack tests (or inflicting additional damage). The victim can try to break free by making an opposed Strength test as a full-round action. You can increase the base amount of attribute drained per round by +1 for an additional 3 picks (you can do this *multiple times*). Victims regain lost attributes as per the healing rules (page 93).

Some creatures (especially "psychovores," which feed off psychic energies including brainwaves and emotions) may perform the drain by virtue of psionic ability. Such tests require a Psi attribute test opposed by the victim's Willpower reaction. The amount drained equals 1+ the life-form's Psi modifier. You can increase the base amount by +1 for 3 additional picks. If the victim possesses the Psi attribute, he may attempt to free himself by initiating an opposed Psi attribute test. Unless the psychovore also possesses the Ranged Attack skill, some sort of physical contact is usually required.

Regardless of type, using Drain counts as a full-round action (making the attack counts as a standard action). **Prerequisites:** Vit 1+ (Psi 1+ required for psychovore drains).

### Energy Attack (3)

The life-form possesses a natural form of energy attack. This could be an electrical discharge, an energy blast, or a radiation field emitted from the life-form's body. Energy attack is common to organisms with the Energy Body special ability.

**Effects:** Select the form of energy (anti-matter, laser, electrical, fire, phaser, plasma, etc.) that the life-form emits. Upon making a successful Unarmed Combat attack test, the life-form delivers a short burst of energy. The base damage of this attack equals 1d6 plus the Vitality modifier of the life-form. The life-form can use this ability any number of times per day. To make an energy attack from a distance, the life-form must also possess the Ranged Attack ability (see page 219). **Prerequisites:** Vit 1+.

### Energy Body* (0)

The life-form possesses a body composed of pure energy. Examples include the Medusans and the Beta XII-A Entity. Energy life-forms likely originate on stars, gas giants, or home worlds with a relatively close orbit to a star (likely Type B, A, or F) or some other source of intense, ambient radiation.

**Effects:** When assigning this ability, choose the type of energy—electricity, plasma, radiation, anti-matter, temporal, and so forth—of which the being is composed. Although the life-form doesn't possess a corporeal body, its body possesses enough substance to impede movement through non-conductive, opaque materials such as stone, plastic, or plaster. Movement rates through these materials are 25% the life-form's normal movement rate for its size. Energy fields such as deflector shields and security barriers impede movement normally. **Prerequisites:** Energy Form (creatures only), Amorphous, Resistance (physical damage).

### Evasion* (3)

The creature relies on its natural Agility and Quickness to perform Dodge actions.

**Effects:** Evasion confers a +1 Quickness reaction. Additional reaction modifiers cost 3 picks per +1. In combat situations, the life-form may use its Quickness reaction to perform dodge actions. See "Dodge," page 87. **Prerequisites:** Str 1+, Agl 4+, Per 4+. **Restrictions:** Immobility.

### Extraordinary Sense (3)

The life-form possesses extraordinary sensory faculties, such as hearing ultrasonic sounds, having keen night-vision, detecting infrared radiation (heat) or superior olfactory perception.

**Effects:** The life-form can perceive specific light spectra, heat radiation, sound frequencies, and so forth. Select one sensory ability from the chart. You can assign this ability multiple times to create a life-form with several extraordinary senses.

The range for enhanced senses is derived from the life-form's Perception attribute (see page 208); this ability confers no additional range modifiers or test bonuses. Using an enhanced sense counts as a free action. **Prerequisites:** Per 4+.

#### Sensory Abilities

**Infrared Vision:** The life-form can detect heat in varying degrees

**Psionic Sensitivity:** The creature can sense the presence of psionic aptitude and the use of psionic powers

**Subsonic Hearing:** The life-form can hear sounds of ultra-low frequency and pitch.

**Ultraviolet Vision:** The life-form can see radiation in the upper light bands (gamma radiation, UV Radiation)

**Ultrasonic Hearing:** The life-form can hear sounds of ultra-high frequency and pitch.

**Chemoreception:** The life-form can detect trace quantities of chemical compounds such as organic pheromones.

### Ferocious (3)

The life-form demonstrates great ferocity with regard to killing prey, defending it's territory, or fighting when cornered.

**Effects:** Choose a narrative situation in which the life-form is likely to exhibit ferocity (attacking, defense). The creature gains a +3 bonus to any Willpower reaction tests made during such situations. **Prerequisites:** Willpower 1+.

### Flying (6)

The life-form can move effortlessly through the air, using wings, gas bladders, telekinesis, or other means. Flyers proliterate on planets with low gravity and/or Thin atmospheres (see page 174). Except for floaters, most flyers require high-energy reserves to enable their power of flight. The speed ability complements flying.

**Effects:** The life-form possesses some means of moving through the air (or space). As a move action, the life-form can fly at 1.5x their normal movement rate. For 3 additional picks, you can increase the rate by +.5 (move 2x normal movement rate for 3 additional picks, or 2.5 x normal rate for +6 pics.). A successful Vitality test is required to increase flight speed (from careful movement to charge, for example) during combat; this test is considered a free action. **Prerequisites:** Str 0+, Agl 0+, or Telekinesis. **Restrictions:** Immobility.

### Ganglia (5)

Most common among invertebrates, this ability reflects the complete lack of a central nervous system; instead, the creature possesses multiple neural nodes (also called ganglia) located toward bodily extremities where they provide rapid, synaptic response. Amorphous complements this ability.

**Effects:** Creatures with the Ganglia ability can react much more quickly than other organisms; however, they lack the dexterity and coordination afforded by a central nervous system. The life-form gains +3 Quickness reaction and the High Pain Threshold character edge. **Restrictions:** Agl 3–, Incorporeal.

### Gaseous Body* (0)

The life-form possesses a body composed of vapor or gas. The dikironium cloud creature is an example of a creature with Gaseous Body. Gaseous beings likely evolve on metal-dense planets, gas giants with Thick atmospheres, or worlds near a protostar. Flight ability complements Gaseous Body.

**Effects:** Beings with this ability have no solid form, but instead possess bodies of free-floating gas. The life-form cannot manipulate physical objects (such as opening doors or carrying objects), but may be able to affect its surroundings with psionics. Though constrained by physical barriers such as walls, the gaseous

life-form can pass through small openings such as cracks and vents. Doing so reduces the life-form's movement rate by 50%. **Prerequisites:** Gaseous form (creatures only), Amorphous, Resistance (physical damage). **Restrictions:** Str 3–.

### Immobility (–6)

The life-form lacks normal means of locomotion, such as legs, cilia, or pseudopods. It may be root-bound like most plant-life, or adrift, like kelp or airborne microbes.

**Effects:** Reduce the life-form's normal movement rate to "n/a." **Restrictions:** Burrowing, Evasion, Flying, Speed.

### Incorporeal* (0)

The life-form lacks a physical body, though it may possess gaseous or energy form. Such beings may originate or exist in another dimension, temporal plane, or alternate reality, where they are governed by its physical laws and evolutionary patterns. The Invisibility and Trait (Psi) special abilities complement Incorporeal.

**Effects:** Incorporeal life-forms pass through solid matter and most energy fields completely unhindered. They are not especially fast, and possess only half the normal movement rate (rounding up) for organisms their size. This rate is increased by the Flying special ability. Incorporeal life-forms cannot manipulate physical organisms or objects except by means of psionics or special abilities. Physical and energy-based damage has no effect on incorporeal beings, so they are immune to heat, cold, fire, falling, material weapons, energy weapons, poison, corrosives, and radiation. Every Incorporeal being has at least one weakness, usually a susceptibility to psionics, though it could potentially be anything. See the Vulnerability special ability for more information. **Prerequisites:** Flying, Vulnerability. **Restrictions:** Animal, Plant, and Mineral creature forms.

### Invisible* (25)

The life-form is invisible to one or more means of detection, usually sight, infrared detectors, or bio-scans.

**Effects:** Choose a means of detection, such as sight, sound, heat, motion, and so forth. The life-form is entirely imperceptible to that form of detection, establishing a base TN 24 for any detection test, such as an Observe (Spot) skill test or Perception attribute test. A creature can possess multiple forms of invisibility, such as Invisible (sight) and Invisible (motion) at your discretion; but it is unwise to create a being invisible to *all* forms of detection: the trick for PCs is to discover which *way* they can perceive the life-form.

### Invulnerable* (variable)

The life-form is completely immune to a specific effect or phenomenon, such as corrosion, fire, poison, radiation, energy forms, physical damage, and so forth. Invulnerable usually manifests in beings that evolve under constant exposure to the phenomenon, such as on a planet exposed to harsh gamma radiation, or a corrosive atmosphere.

**Effects:** Select one type of phenomenon, from Table 12.6: Invulnerable. The life-form suffers no injury or hindrance from the designated effect. **Restrictions:** Resistance and Vulnerability (same category).

### Lure (3)

The life-form produces a sound, vibration, scent, strobe, or psionic pulse enticing prey to investigate. When the prey approaches, the life-form then ensnares, entraps, or otherwise attacks it. The Trap-building ability complements Lure.

**Effects:** The creature gains Influence skill +1. Additional levels cost 2 picks each. As a free action the life-form can activate its lure to entice all within range. Close range equals the life-form's Presence attribute

## TABLE 12.6: INVULNERABLE

| Category | Picks | Effect |
|---|---|---|
| Corrosion | 24 | The life-form is completely resistant to corrosive substances and effects. No reaction test needed. |
| Energy Weapons | 24 | The life-form is completely resistant to laser, phaser, and disruptor energy and its damaging effects (including stun and disintegration). No reaction test needed. |
| Disease | 18 | The life-form is completely immune to all forms of biological disease. No reaction test is needed. |
| Fire | 24 | The life-form is completely resistant to combustion, fire damage, and extreme heat. No reaction test needed. |
| Physical Damage | 48 | The life-form is completely immune to damage dealt by physical weapons and objects, including injury from falling, crushing, cutting, piercing, slashing, etc. No reaction test needed. |
| Psionic Attack | 18 | The life-form is immune to all psionic skills, special abilities, and game effects. |
| Radiation | 24 | The life-form is completely resistant to all forms of electromagnetic radiation, including ion storms, gamma rays, solar flares, etc. No reaction test needed. |
| Toxin | 24 | The life form is completely immune to poisons, including chemical toxins and biological poisons. No reaction test needed. |

level (use Psi for psionic lures) in meters. Medium range is twice this distance, long range three times this distance, with extended range increments equaling half the attribute level (rounding up). All life-forms within range of the life-form must make an opposed Willpower reaction test against the Influence test to resist the enticement. Life-forms that cannot perceive the lure (those which are deaf, blind, or Per "n/a") are immune to its effect. **Prerequisites:** Presence 1+.

### Mechanical Body* (0)

Constructs, such as robots and androids, possess mechanical bodies. Although their bodies function like those of living organisms (they possess Health and wound points), they are generally sturdier by virtue of industrial materials and engineered superstructures. The Armor and Resistance abilities complement Mechanical Body.

**Effects:** Constructs with mechanical bodies do not feel pain. As a result, they suffer half the normal physical penalties from injury. Mechanical bodies do not heal, so constructs do not get the benefit of natural healing via Stamina tests unless they also possess the Regenerate ability, which represents self-sealing materials and/or nanotechnology. Nonetheless, constructs with Regenerate require twice the time interval between Stamina tests for healing. On the positive side, Constructs are immune to biological diseases and toxins, as well as most forms of radiation. Unless they encounter an effect that deteriorates inorganic materials and/or electrical systems, treat constructs as if they possessed the Invulnerable trait for biological hazards. Other forms of damage, such as fire, falling, and material weapons affect constructs normally. **Prerequisites:** Construct form. **Restrictions:** Other forms, Incorporeal.

### Mimicry* (12)

The life-form can change its shape or appearance to imitate other things. This ability represents physical transformations (Changelings, Chameloids) as well as sensory manipulation caused by illusions or mind alteration (the M-113 Salt Vampire). The Amorphous and Lure abilities complement Mimic.

**Effects:** Life-forms with this ability can mimic any other form at will, although intelligent beings have a chance to notice the deception. Changing physical appearance takes a full-round action, and requires the mimic to sense (or be able to see, touch, or psionically contact) the thing it wishes to imitate. The life-form then makes an Intellect test, which establishes the TN for others to notice it with an Observe (Spot) test. You can simulate enhanced powers of mimicry by establishing universal modifiers to the Observe (Spot) test. For example, Chameloids might modify an opponent's Observe (Spot) test by –3. Every –1 test modifier you impose is worth 1 additional pick.

Usually, mimics can only assume the form of other animate objects (animals and people) of approximate mass and physical composition. If the mimic achieves its effect through non-physical means (psionics, mind-altering pheromones), mass is not a factor. In rare instances, mimics (such as Changelings) can alter their mass as well: when Odo changes his shape into a mouse, he weighs the same as a mouse. Such mimicry is considered Shape-shifting, and costs 24 picks. Most mimics are detectable through technological means, such as ship sensors and tricorders. Changelings, who are not detectible with tricorders, have the ability Invisible (to Tricorders). **Prerequisites:** Pre 1+.

### Mineral Body* (0)

The life-form possesses a body of mineral composition, such as silicates, metalloids, and so on. Examples include the Horta and Excalbians. Mineral life-forms most likely evolve on hot (400-500 degrees Centigrade) Class-K (or even Class-Y) planets with a fluorine-carbon dioxide atmosphere (such as the Excalbians) or near the molten or radioactive core of a planet (such as the Horta).

**Effects:** Mineral life-forms are generally strong and resilient, but slow. Such beings may develop their Strength attribute or Stamina reaction as a favored attribute/reaction, thereby reducing the advancement pick cost by 1 increase (lowering the cost to increase Stength from 3 to 2 picks). They may also acquire one special ability—Armor, Resistance, or Invulnerable—at half the normal advancement pick cost. Life-forms with mineral bodies have half (50% rounding up) the normal movement rate of organisms their size. **Prerequisites:** Mineral form (creatures only). **Restrictions:** Incorporeal.

### Multiple Attacks (5)

The life-form can use it innate abilities to perform multiple, distinct attacks each round. This ability complements Energy Attack, Natural Weapons, and Ranged Attack.

**Effects:** The life-form gains +1 combat action (attack) per round. You may select this ability a number of times equal to the number of Natural Weapons (see

next entry) and/or Energy Attacks the life-form possesses. **Prerequisites:** Energy Attack or Natural Weapon.

### Natural Weapon (3)

The life-form possesses a natural weapon, such as fangs, claws, stingers, sharp spines, or pincers but not special attack forms such as Toxin (220) or Ranged Attack. Possessing envenomed claws, for example, requires both Natural Weapons (Claws) and Toxin (Natural Weapon) abilities, whereas shooting spines requires Natural Weapons (Spines) and Ranged Attack (Natural Weapon) abilities. This ability is common among organisms having the Animal or Plant form.

**Effects:** Select the form of natural weaponry that applies to the life-form. The being can use innate weapons to inflict damage by making a successful Unarmed Combat attack test. Base damage for the attack equals 1d6 + Strength modifier. You can select this ability multiple times to represent different attack forms (pincers and tail stinger, for example). Each time you select this ability, the life-form gains Unarmed Combat +1 with an automatic specialty in the attack form (Fangs, Spines, Claws). This ability does not increase the life-form's action allowance; the Multiple Attack ability is required to perform more than 2 actions per round without penalty. **Prerequisites:** Str 0+, Agl 0+. **Restrictions:** Incorporeal.

### Prehensile Appendage (5)

The life-form possesses an additional appendage it can use to manipulate objects or facilitate movement (such as climbing). Examples include claws, hands, paws, pincers, tails, tentacles, or trunks. Multiple Attacks complements this ability.

**Effects:** The life-form possesses one extra limb that it can use with full Strength, Agility, and Quickness. If the appendage aids in locomotion, the creature gains +1 move action per round; otherwise the limb confers +1 standard action (non-combat) per round. Using the appendage costs actions normally. This ability can be selected multiple times, gaining one new appendage for every 5 advancement picks. **Prerequisites:** Str 1+, Agl 1+. **Restrictions:** Incorporeal.

### Psychokinesis (3)

The life-form possesses the ability to manipulate physical objects by will of mind. Like psionic skills, Psychokinesis relies on the Psi trait to establish the relative psionic strength of the life-form. The Incorporeal and Trait (Psi) abilities complement Psychokinesis.

**Effect:** By virtue of its psionic power, the creature can manipulate objects without physically handling them. In theory, the being could open doors, operate starship controls, or brandish weapons. For such purposes, consider the life-form to have Strength and Agility attributes equal to one half its Psi level (see the Psi edge in the *Player's Guide* for more information). Use these "simulated attribute" levels to determine the life-form's modifiers for any tests involving Strength and Agility (usually for actions involving manual coordination), as well as its lifting/carrying capacity. With Psychokinesis the life-form can move or handle objects at range. The maximum range for Psychokinetic manipulation equals half the life-form's Psi attribute in meters, rounding down; range modifiers do not apply.

Manipulating objects with Psychokinesis only requires tests if the physical action normally requires a test; for example, no test is necessary to pick up a very light object; however, if the life-form attempts to hurl an object at a crewmember or attack someone with a sword, the life-form needs to make the appropriate skill or attribute test and apply its "simulated" Strength or Agility modifiers. **Prerequisites:** Int 0+, Trait (Psi) 1+.

### Radiation* (variable)

The life-form emits some form of dangerous radiation. The Energy Body special ability complements Radiation.

**Effects:** Determine what sort of radiation the life-form emits. This can include any form of radiation presented in *Chapter 13: Hazards,* or any radiation you create. The radiation affects a perimeter around the creature with a radius equal to half the life-form's Vitality level in meters. Otherwise, this ability works exactly like the Corrosive ability (page 214). Use the guidelines presented under Corrosive for determining play balance and pick value, ignoring the materials effected category of Table 12.5: Corrosives. **Prerequisites:** Invulnerable (radiation of same type).

### Ranged Attack (3)

The life-form can perform a ranged attack with an innate energy attack, psionic ability, natural weapons, and so on.

**Effects:** The life-form can perform one type of attack at range. Choose the corresponding type (Corrosive, Energy Attack, Psionic Attack, Natural Weapon, Radiation, or Toxin). The creature can perform this attack from a distance. The base range for the attack equals one of several key attributes. For Corrosive, Natural Weapon, and Toxin, the key attribute is Strength. For all other forms, the key attribute is Vitality. Short range for attacks is the base attribute level in meters. Medium range is twice this distance, long range three times this distance. Extended range increments equal the half the base range rounding up.

For example if an energy being possessed Vitality 9 and both Energy Attack and Ranged Attack abilities, it could shoot a pulse of energy with the following range increments: short range 9 meters, medium range 18 m, and long range 27 m, with extended range increments of +5 meters (half of 9, rounding up). **Prerequisites:** Special (one special ability representing the attack type and Str 1+ or Vit 1+).

## TABLE 12.7: RESISTANCE

| Category | Picks | Effect |
|---|---|---|
| Corrosion | 12 | The life-form is resistant to corrosive substances and effects. No reaction test needed. |
| Energy Weapons | 12 | The life-form is resistant to laser, phaser, and disruptor energy and its damaging effects (including stun and disintegration). No reaction test needed. |
| Disease | 9 | The life-form is resistant to all forms of biological disease. No reaction test is needed. |
| Fire | 12 | The life-form is resistant to combustion, fire damage, and extreme heat. No reaction test needed. |
| Physical Damage | 24 | The life-form is resistant to damage sustained by physical weapons and objects, including injury from falling, crushing, cutting, piercing, or slashing. No reaction test needed. |
| Psionic Attack | 9 | The life-form is resistant to all psionic skills, special abilities, and game effects. |
| Radiation | 12 | The life-form is resistant to all forms of electromagnetic radiation, including ion storms, gamma rays, or solar flares. No reaction test needed. |
| Toxin | 12 | The life form is resistant to poisons, including chemical toxins and biological poisons. No reaction test needed. |

### Regenerate (3)

The life-form heals rapidly, due to an enhanced metabolism, healing coma, or other innate quality.

**Effects:** Life-forms with this ability heal more rapidly, making Stamina tests for natural healing every hour (rather than every day). Upon making a successful test, the life-form regenerates a total number of wound points equal to 1 plus its Vitality attribute modifier. You can accelerate the regenerative process by increasing the frequency of the test. Making a test every half hour is worth 6 picks, making a test every fifteen minutes is worth 12 picks. Making a test every minute is worth 24 picks; and making a test every round is worth 60 picks. **Prerequisite:** Stamina 1+.

### Resistance (variable)

The life-form has an innate resistance to the harmful effects of one type or phenomenon, such as poison, radiation, energy beams, or physical damage. Resistance is inherent to creatures having Energy or Gaseous forms.

**Effects:** Choose a Resistance category, such as corrosion, energy weapons, physical damage, radiation, and so forth. When sustaining damage from that source, the creature must make a Stamina reaction test (TN 7). If successful reduce the damage inflicted by half (50%, rounding up), and ignore any secondary effects such as sickness or stun effects. If unsuccessful, reduce damage by one quarter (25%, rounding up). Using Resistance counts as a free action. **Prerequisites:** Stamina 1+. **Restrictions:** Vulnerability (same category).

### Speed (3)

The life-form moves extremely fast for its size. The Flying ability compliments speed.

**Effects:** Double the organism's normal movement rate or its adjusted movement rate when Burrowing, Flying, or using any other special ability. You may select this ability multiple times to increase the speed of various forms of movement (such as normal movement and Flying). **Prerequisites:** Str 1+, Agl 4+, Quickness 1+. **Restrictions:** Immobility.

### Toxin (variable)

The life-form exudes, secretes, or spits some kind of venom, narcotic, or other toxic substance.

**Effects:** Describe how the life-form delivers the toxin—this can include inhalation, ingestion, contact, or injection (in the case where venoms are delivered through Natural Weapons such as teeth or claws). In order for a life-form to spit venom or shoot poisonous spines of some sort, it must also possess the Ranged Attack special ability.

Next, create a toxin using the rules provided in the *Hazards* chapter (see page 216) or choose from among the samples provided in Table 12.8: Toxins. To deter-

## TABLE 12.8: TOXINS

| Picks | Onset time | Pot. | Diag. | Treat | Effect | Stages | 2nd Effect |
|---|---|---|---|---|---|---|---|
| 2 | 1d6 minutes | +0 | +0 | +0 | 1d6 damage | 1 | half damage |
| 4 | 1d6 rounds | +0 | +0 | +0 | 1d6 damage | 1 | half damage |
| 4 | 1d6 hours | +4 | -2 | +0 | 1d6 damage | 3 | –1 Vit |
| 6 | 1d6 rounds | –2 | +0 | +0 | –3 Vit | 3 | –1 Vit |
| 8 | 1d6 minutes | +5 | +0 | +0 | 3d6 damage | 1 | half damage |

mine the pick value of a toxin you create, use the following calculations: Interval (rounds 3 picks, minutes 1 pick, hours –3 picks); Potency (+/–1 pick per +/–1 Stamina test modifier); Diagnosis and Treatment (–1 pick per +2 modifier, +1pick per –2 modifier, rounding down); Stages (+1 pick per stage beyond 1); Effect (1 picks per 1d6 damage or –1 attribute reduction).

Secreting or bleeding a poison counts as a free action. Delivering the toxin by another action (claw attack) costs a number of actions appropriate to the method of attack. **Prerequisites:** Invulnerable (toxin named). **Restrictions:** Incorporeal.

### Trait* (special)

This ability enables a creature to acquire a trait (edge or flaw) normally available to only characters. In terms of play balance this ability costs the same number of picks as the character trait you select.

**Effect:** Select a trait for the creature and list it in parentheses behind the Trait ability on the creature profile such as "Trait (Enhanced Sense)." You may ignore trait prerequisites, but should increase the trait pick value by +1. Supporting characters do not need this special ability to gain the benefit of character traits.

### Trap-building (4)

A trap-builder constructs lethal pitfalls such as webs, tripwires, sand traps, sticky pots, and so on to ensnare unsuspecting prey. Burrow and Lure special abilities complement Trap-building.

**Effects:** Trap-building confers the Craft (traps) skill at level 1. Additional levels cost 2 picks each. Creating a trap requires 2d6 hours minus the life-form's Intelligence level. To determine the quality of a trap, perform a Craft test using the final test result as the TN. Any attempt to discern the trap initiates an Observe (spot) test with a TN equal to the trapper's Craft test result. Creatures who stumble upon the trap may make a Quickness reaction test (TN same as Observe test) to avoid the trap altogether. Some traps such as pits and sand traps may confer damage upon activation (falling or asphyxiation damage, respectively). Determine damage normally (see *Chapter 13: Hazards*). Webs and other forms of ensnarement typically enable the subject to make a Strength test (TN equals creature's Strength plus Vitality modifier) to break free. Such attempts are treated as full round actions. **Prerequisites:** Str 1+, Int 1+, Agl 1+.

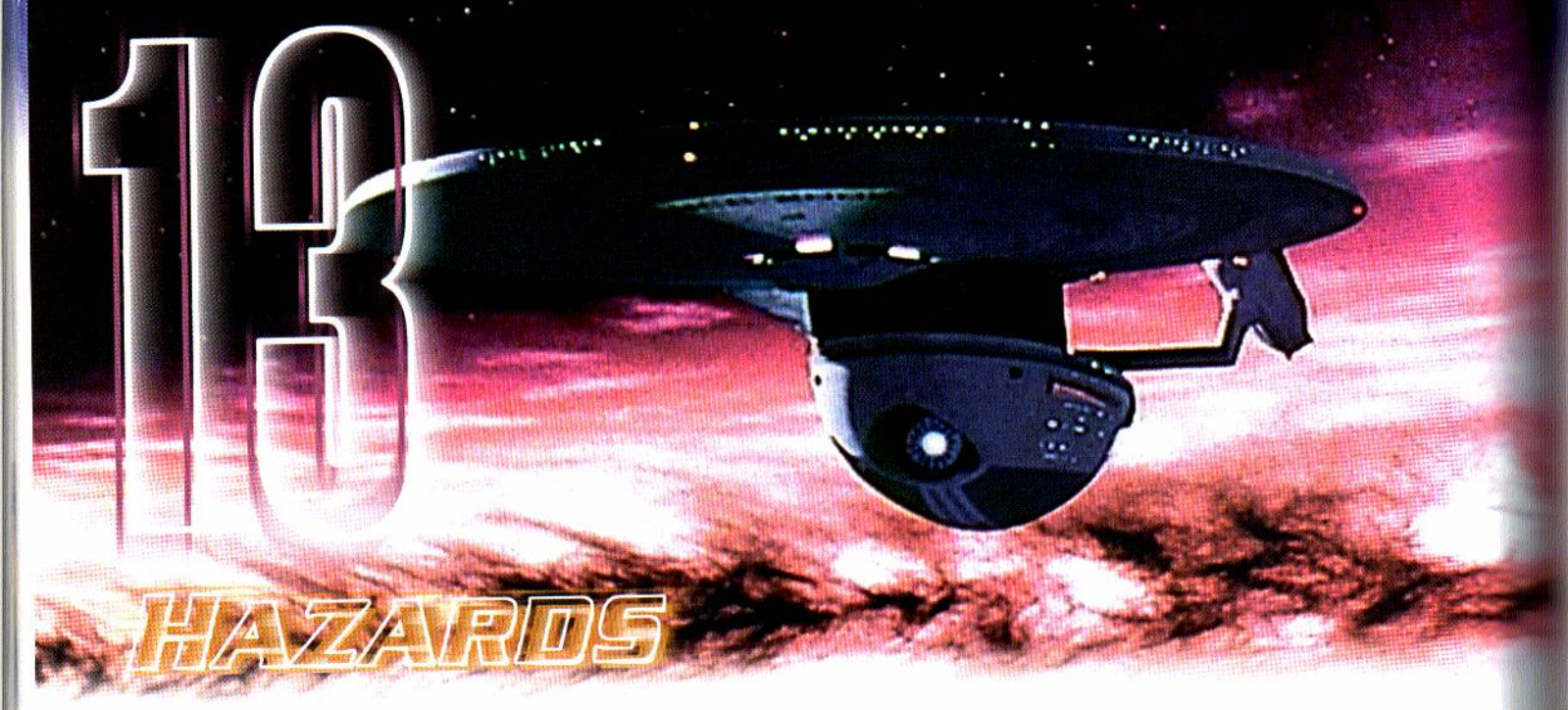
### Vulnerability (–variable)

The life-form suffers from an innate susceptibility to the harmful effects of one type or phenomena, such as poison, radiation, energy beams, or physical damage. Resistance is inherent to creatures having energy or gaseous forms.

**Effects:** Choose a Vulnerability category, such as corrosion, energy weapons, physical damage, radiation, and so forth. When sustaining damage from that source, the creature must make a Stamina reaction test (TN 7). If unsuccessful, the life-form suffers double the damage or attribute reduction from the phenomena, including secondary effects (such as the duration of stun effects). For life-forms susceptible to corrosives, disease, radiation or toxins, also halve the exposure interval (50%, rounding up) prompting the Stamina test. To quantify vulnerability for absolute effects (those that cannot be partially resisted such as disintegration) the life-form suffers a –5 reaction modifier to any single test made to resist the effect. **Restrictions:** Invulnerable and Resistance (same category).

## TABLE 12.9: VULNERABILITY

| Category | Picks | Effect |
|---|---|---|
| Corrosion | 12 | The life-form is vulnerable to corrosive substances and effects. No reaction test needed. |
| Energy Weapons | 12 | The life-form is vulnerable to laser, phaser, and disruptor energy and its damaging effects (including stun and disintegration). No reaction test needed. |
| Disease | 9 | The life-form is vulnerable to all forms of biological disease. No reaction test is needed. |
| Fire | 12 | The life-form is vulnerable to combustion, fire damage, and extreme heat. No reaction test needed. |
| Physical Damage | 24 | The life-form is vulnerable to damage sustained by physical weapons and objects, including injury from falling, crushing, cutting, piercing, or slashing. No reaction test needed. |
| Psionic Attack | 9 | The life-form is vulnerable to all psionic skills, special abilities, and game effects. |
| Radiation | 12 | The life-form is vulnerable to all forms of electromagnetic radiation, including ion storms, gamma rays, or solar flares. No reaction test needed. |
| Toxin | 12 | The life-form is vulnerable to poisons, including chemical toxins and biological poisons. No reaction test needed |



# 13 HAZARDS

Over the course of a mission, a starship crew faces a variety of hazards. An away team could be exposed to a strange, alien disease that causes them to age prematurely. A star or alien artifact might emit unusual radiation. Even mundane hazards like fire can complicate a the Crew's mission. Meanwhile, any number of space-born threats could emerge to endanger a ship and her crew—from a sudden subspace inversion to a powerful ion storm.

## USING HAZARDS

As the Narrator, over the course of your series and episodes, you can confront your Crew with any number of events. In order to safely arrive at a planet with the Federation commissioner, the Crew's ship must pass through a plasma field. A Crewman brings back a case of Irumodic Fever from shore leave. Damage to the warp core causes Main Engineering to flood with deadly thermionic radiation. These types of encounters generally result not from the actions of a supporting cast character, but from the environment, and are not easily overcome. That is to say, the Crew must discover the source of the radiation, find the cure to the disease, or find a way to combat the subspace inversion. Hazards present the players with obstacles to overcome, often through original thinking. Hazards can either pose a momentary threat or serve as the subject of an entire episode.

Used as a momentary threat, hazards complicate a scene (or several scenes), such as dangerous gas venting into the phaser coupling chamber while the engineer tries to make repairs. Or they can serve as the focus of the scene, as when a starship must successfully navigate a nebula. For more information on scenes and scene goals, see *Chapter 4: Building Episodes*. As the focus for an entire episode, you can present the hazard as the main antagonist, the thing the Crew must overcome throughout the course of your story. For example, the Crew might have to find a cure for a deadly disease that recombines the victim's DNA before the Klingon ambassador melts away, or they must survive through the perfect ion storm. In this case, the hazard presents the bulk of the challenge for the episode.

How you use a hazard in your episodes defines their role. If you include a hazard as a scene complication, you should keep it simple (though not necessarily easily overcome). You intend the hazard to make things more difficult in the scene, not lead the story down an unrelated path. The hazard might be obvious—"Jim, this man's been poisoned"—or vague—"Scotty, find out where that gas is coming from"—depending on how you want to present it. The solution, once the Crew locates the problem, should be clear, however. While the alien leader's disease may be difficult to detect, for example, it should be something the Crew can deal with directly (they have medicine readily

available, for example). At best, it should add one or two skill tests to the scene. If the hazard is to play a central role in your episode, then you should plan for a lot of skill tests; it takes time for the Crew to deal with the hazard. The player characters must make a series of skill tests—isolate the pathogen, extract a sample, test various cures, synthesize the medicine. You want to break the hazard down into discrete parts, which establish scene goals.

Hazards generally depend on timing and setting rather than on the actions of a supporting cast character (though there are always exceptions to the rule, as when the antagonist poisons someone or depressurizes the bridge). Where and when does the hazard occur? Most take place regardless of character action. An earthquake occurs whether or not the PCs are there to witness it. Ensign Carstairs contracts Phyrox plague when he beams down to the planet. The star emits berthold radiation. As with other scenes, however, the hazard ought to have some kind of source. Where is the radiation coming from? Why is everyone on board the ship acting crazily? Who poisoned the ambassador? When you know the answers to these kinds of questions, you develop a good sense of how the hazard fits into your episode.

### Clues

One special way in which you can include hazards in your episodes is as a clue to something else. For example, when Captain Picard was presumed vaporized in a bar on Dessica II, it was the presence of micro-crystalline damage that tipped La Forge off to the truth—that Picard had been beamed away. The presence of a disease might tip the Crew off to where the smuggler has recently traveled. Strange radiation might alert them to the presence of an Iconian relic. A subspace disturbance might clue them into the passage of a ship from the Mirror Universe. While hazards are a great way to endanger or delay the player characters, they can also help further the story along. Whether or not the hazards described herein threaten the Crew as well is up to you.

## PERSONAL HAZARDS

Personal hazards endanger the Crew directly, jeopardizing their lives in some way. Radiation could kill them. Disease threatens their lives. Decompression causes them to asphyxiate. Personal hazards can be used either as plot complication, or as the goals of an entire episode.

### Disease

Strange diseases are a staple of *Star Trek* episodes. The Crew, while exploring a disintegrating planet, becomes infected by a disease that reduces their inhibitions. A supply of ryetalyn must be obtained from a recalcitrant man in order to combat an outbreak of Rigelian fever. An ambassador vital to upcoming negotiations suffers from a debilitating degenerative disease. You can use various futuristic, alien diseases as maguffins to get your story started or center your entire episode around an outbreak.

Used as a McGuffin, or story hook, curing the disease isn't necessarily the focus of the adventure. It's the event that gets the Crew involved in the story. An outbreak of Sakuro's disease flares up on a remote mining colony, and the Crew must get the antibiotics to the planet in time. An important supporting cast character contracts Correllium fever and dies before she can complete her mission, leaving a player character to stand in her stead. In this case, you'll need to know which disease is involved, so the Crew knows the consequences of their failure. Generally, the goal of the episode isn't about curing the disease; it leads the players to something else.

To center an episode around a disease, thus making it the episode goal, the Narrator has several options. First, the goal usually involves finding the cure to a new or previously incurable disease. This could require Medicine skill tests to diagnose the disease, discover its transmission mode, locate the source, and synthesize a cure. Or it might require Negotiate tests to convince someone to turn over the remedy. In classic *Star Trek* tradition, the malady should affect a large group of people, like an entire colony. Second, you could design an episode surrounding an outbreak among the Crew. Generally, you should afflict supporting cast characters to give the PCs time to find a cure before the disease affects the rest of the crew (themselves included). Another approach is to afflict one or more of the player characters directly—they catch something on an away mission, a pathogen slips past the transporter's biofilters—which ups the stakes as the rest of the Crew races against time before their compatriots die. This can be tricky to pull off, as the players will want to make Stamina tests to resist the disease, one or more of the PCs will eventually sit out of the session, and few players like the idea of their characters dying in this way.

Many episodes revolve around obtaining medicine and getting it to the afflicted in time, which assumes the Crew knows the disease with which they are dealing. You

may, however, need to design your own malady to make the episode a real mystery. The focus in this case is that the Crew hasn't encountered the disease before, and has no idea how to treat it. Use the diseases listed below as a starting point. Consider the source of the illness. Is it a microbe mutated by the energy from a star about to nova, or an alien pathogen found on a strange, new world? Also consider its effects. While many of the diseases described herein affect attributes and wound points, others could cause madness, mutation, or hallucinations.

To determine whether or not a disease infects someone, make a Stamina reaction test against TN 7, plus the disease modifier (some diseases are more virulent than others). A successful test means the character resists the illness. This test need be made *each* time the character is exposed to the illness, but only one test should be made per scene. Each disease is expressed in the following terms:

**Onset Time:** This is the amount of time between a failed Stamina test and the point at which the disease manifests. Apply the described effect immediately upon passage of the onset time.

**Modifier:** This number modifies the target number of Stamina tests made to resist the disease.

**Diagnosis:** This modifies the base target number (TN 5) of skill tests made to diagnose the disease, establishing how hard it is to discover the cause. New or rare diseases have a higher modifier.

**Treatment:** This modifies the target number of skill tests made to treat the disease. The base TN of Medicine skill tests begins at 5. Successful treatment-related skill tests halt the disease's effects, but attribute and wound point loss must be recovered normally (see "*Health and Healing*," page 93).

**Effect:** This is the disease's effect, usually expressed in damage caused to wound points, attributes, or both. Other effects are possible, such as modifiers to skill or reaction tests, or additional flaws.

## Sample Diseases

The following are diseases appearing in *Star Trek*. Provided for each are Stamina test modifiers, modifiers to Medicine skill tests, and effects.

**Aphasia Virus:** Originally developed as a Bajoran bioterrorist weapon for use against their Cardassian oppressors, the aphasia virus is no longer contained within the Bajor system. **Onset:** 10 minutes; **Potency:** +3 TN; **Diagnosis:** +7 TN; **Treatment:** +8 TN; **Effect:** Victims initially suffer from aphasia, a condition that affects the speech centers of the brain, disconnecting words and meaning. Once the onset time has passed, the character automatically speaks in a disconnected gibberish of words. Every hour after the onset, an infected character must make a Willpower test against TN 15 or fall into a coma. The coma lasts for 24 hours before the virus kills the victim.

**Correllium Fever:** Correllium fever can affect any humanoid exposed to it. Its symptoms include a blue-black mottling of the skin, fever and sweating, and numbness in the extremities until eventually the victim becomes paralyzed and dies. **Onset:** 12 hours; **Potency:** +3 TN; **Diagnosis:** +6 TN; **Treatment:** +10 TN; **Effect:** –1d6 Strength and Agility per day. Once the character reaches zero-level in both attributes, he or she dies.

**Paranisti Measles:** This viral infection causes victims to break out in small, purple bumps all over their skin. The subject feels weak and begins suffering from cold symptoms that eventually force the victim into the hospital. If not treated, the virus eventually kills the subject. **Onset:** 3 days; **Potency:** +0 TN; **Diagnosis:** +4 TN; **Treatment:** +7 TN; **Effect:** 1d6 wounds per 4 hours until death.

**Phyrox Plague:** Victims of Phyrox plague suffer from high temperature and constant shaking for a day or two before red boils appear on their skin, at which point they must be hospitalized. Hours later, if not treated, the subject dies in a series of horrible seizures. **Onset:** 3 days; **Potency:** +5 TN; **Diagnosis:** +5 TN; **Treatment:** +9 TN; **Effect:** 2d6 wounds and –1d6 Strength and Vitality loss per-day. If the character reaches zero-level in both attributes, he or she dies.

**Psi 2000 Virus:** Named after the planet on which it was found, this water-based virus first causes an imbalance in the victim's brain chemistry that suppresses the subject's inhibitions. As the victim becomes gradually more carefree, he slowly loses control over his actions, behaving randomly and erratically. **Onset:** 30 minutes (character must first make physical contact with someone suffering from Psi 2000 virus); **Potency:** +8 TN; **Diagnosis:** +5 TN; **Treatment:** +7 TN; **Effect:** The character must make a Willpower test to resist the urge to follow his impulses (the Narrator chooses the impulse). The TN equals 3 + 1 for every ten minutes. Once the PC fails, he must make a TN 15 Willpower test to recover his wits to perform one action. The madness lasts permanently until a cure is administered.

**Sakuro's Disease:** Named after the colony planet on which it was first discovered, Sakuro's disease begins with flu-like symptoms that eventually weaken the victim to the point of immobility. Death follows soon thereafter. **Onset:** 2d6 days; **Potency:** +1 TN; **Diagnosis:** +8 TN; **Treatment:** +7 TN; **Effect:** 2d6 wounds per hour until death.

**Terellian Death Syndrome:** This rare, often misdiagnosed and therefore usually fatal, disease first causes dizziness and blurred vision. Often mistaken for Andronesian Encephalitis, the disease goes on to cause palpitations and the victim suffers from a stinging sensation along the spine. Finally, days later, the subject dies. **Onset:** One week; **Potency:** +13 TN; **Diagnosis:** +6 TN;

**Treatment:** +6 TN; **Effect:** –1d6 Agility and –5 from all physical skill test results per day. If the character reaches zero-level Agility, he or she dies.

**Xenopolycytheia:** This disease causes a rapid proliferation of red blood cells in the victim, reducing the amount of oxygen carried by each cell and essentially starving them. Once these symptoms—weakness followed by collapse—begin to manifest, the subject has only days to live. **Onset:** 2d6 weeks; **Potency:** +2 TN; **Diagnosis:** +3 TN; **Treatment:** +5 TN; **Effect:** –1d6 Strength per day. If the character reaches zero-level Strength, he or she dies.

### Diseases in Star Trek

**While the futuristic science of *Star Trek* can cure many of the maladies that afflict humanity today, throughout the Galaxy there are many new and exotic diseases waiting to be discovered. In the real world, curing diseases requires a great deal of time and research. If we haven't found cures to muscular dystrophy and cancer after decades of work, how long would it take Federation scientists to find the cure for Terellian Death Syndrome or Rigelian Fever? Even the best scientific minds in the Alpha Quadrant meet their match when pitted against the bacteria and viruses of hundreds of alien worlds. Although the super-science of the future can cure diseases once prevalent in the 21st century, this doesn't mean newer, more puzzling diseases can be cured as easily.**

**Throughout Starfleet's history, several methods have been employed to prevent crewmembers from becoming infected. From the decontamination gel used on board Captain Archer's *Enterprise* to the sophisticated biofilters used by 24th century transporters, player characters have tools at their disposal to prevent infection. How, then, can you include diseases in your episode?**

**First, protective measures only work against known pathogens. While the transporters can screen out Paranisti Measles (once programmed to), they cannot search for and remove germs previously unencountered. One way to get a disease past the ship's transporters or decon gel is to introduce a new or mutated disease in your episode.**

**Second, you can include a disease in an adventure that takes place off the Crew's ship. While they spend several days attending a diplomatic conference, an outbreak of Rigelian Fever occurs. Your players will have a difficult time arguing that they shouldn't be infected because of the ship's biohazard containment systems since they haven't beamed back to the ship. It's even better if you can find a reason preventing them from solving the crisis simply by beaming up to their ship (like an ion storm or transporter malfunction).**

**Third, some situations are so critical that the Crew circumvents biohazard protocols. This "bait-and-switch" tactic works well. For example, if you intend to include an outbreak among the ship's crew, mask this by an attack by Orion smugglers. Nine times out of ten, your players will have their PCs rush from the transporter to the bridge without stopping to decontaminate.**

## Radiation

Narrators can use radiation in numerous ways, the most common being to endanger the lives of the Crew. While various forms of radiation have been used in *Star Trek* episodes to explain everything from a hand phaser malfunction to the creation of the Psi 2000 virus, these are considered story effects. You can claim radiation as the cause of anything you want in your episodes. In the context of a game session, however, radiation is most often used as a source of damage.

You should be very careful when deciding to use radiation as an element in one of your episodes. The players aren't going to expect their characters to die as a result of radiation exposure. Using radiation as a threat and killing a red shirt or two is perfectly acceptable—space is a dangerous place. The circumstances of Captain Spock's death in *Star Trek II: The Wrath of Khan* would be unwise to duplicate in an RPG session. You don't want to create a situation in which one of the characters *must* sacrifice his life in order for the rest of the Crew to live. While it may sound great from a story-based point of view, this situation means one of the players must decide to kill off his character.

Instead, radiation usually serves to block certain options from the characters. If Main Engineering becomes bathed in radiation, two things happen in the episode. First, the medical officer has something to do: treating the radiation victims. Second, the players have a problem they must solve: how to stop the radiation, or how to work around it. Lastly, the best use for radiation lies in the exposure time. This sets a countdown timer for the characters, during which they must enter a radiation-filled area, achieve their goal, and get out before the exposure time lapses.

Radiation originates from any number of sources—stars, Class-Y planets, warp drives, and so on. In *Star Trek*, fictional types of radiation exist alongside real world examples, thermionic and hyperonic together with gamma and x-ray radiation. You should consider the source of the radiation when making up your own. Is it found in the crust of planetoids orbiting a red giant star? Or is it the byproduct of quantum slipstream drive technology? Consider strange radiation effects, too. Does it cause illness, attribute loss, or psionic mutation? If you need to complicate your episode with a radiation hazard, let your imagination run wild.

The associated test is always a Stamina reaction against TN 7, plus the radiation's potency modifier. The more lethal the radiation, the harder it is to resist its effects. With a successful reaction test, characters suffer half the listed effect (round down). For example, Berthold rays cause 3d6 wounds and –1d6 Agility, Strength, and Vitality loss, so the Narrator would roll these values, then

divide by two and round down to the nearest whole number. A failed reaction test results in the character suffering the full radiation effects.

Each form of radiation is expressed in the following terms:

**Onset:** This is the period of time between exposure to the radiation and the onset of effects. Once the onset time passes, players make Stamina reaction tests for their characters. For radiation, onset accrues over time; a character exposed to radiation with an onset of 30 minutes makes a Stamina test even if he leaves the area after 15 minutes and then returns for another 15 minutes later on. Once 30 minutes has passed, the character must make a Stamina test. A character must make a Stamina test after every onset period during which he remains in the affected area. Thus, the character above would make two tests if he remained in the irradiated area for an hour (once every half-hour).

**Potency:** This measures the radiation's strength, as a modifier to Stamina tests made to resist effects.

**Effect:** This is the amount of damage caused by the radiation with a failed Stamina test, either expressed in wound points, attribute loss, or both. While lost wound points can be recovered normally through healing and skill tests, lost attributes levels are recovered using the rules on page 93. Other effects are possible, from accelerated aging to psionic mutation.

**Example:** Gamma radiation (onset 1 minute) floods Main Engineering, and Lieutenant Ward rushes in to lock down the warp core. After one minute passes, the Narrator asks Ward's player to make a Stamina test against a total TN 10. She succeeds and the Narrator rolls 1d6, getting a 6. Ward takes half damage because of her successful test, and suffers –3 Str. After another minute, Ward's player must make another TN 10 Stamina test to resist the effects of the radiation. This time, she fails and the Narrator rolls a 5; Lieutenant Ward takes another –5 to her Str. This reduces her Str to zero, and she collapses to the deck (see *"Zero-level Attributes,"* page 228).

### Sample Radiation

The following are forms of radiation appearing in *Star Trek*. Provided for each are the length of time before Stamina tests are required, test modifier, retest duration, and effect.

**Berthold Rays:** This deadly form of radiation is found in nebulae and certain forms of radioactive decay. Some energy-based life forms, such as the Calamarain, emit berthold rays naturally. **Onset:** 1d6 rounds; **Potency:** +9 TN; **Effect:** 3d6 wounds and –1d6 Strength, Agility, and Vitality.

**Celebium:** A rare compound found in the crust of unstable planets and planetoids, celebium radiation quickly kills those exposed to it unless heavy shielding is employed. **Onset:** 1d6+4 minutes; **Potency:** +4 TN; **Effect:** 3d6 wounds.

**Delta:** Emitted normally from stars and other quasi-stellar objects, delta radiation was responsible for confining Captain Christopher Pike—captain of the *U.S.S. Enterprise* before Kirk—to a wheelchair. **Onset:** One round; **Potency:** +6 TN; **Effect:** –1d6 Strength and Vitality.

**Gamma:** Damaged warp cores, unstable stellar objects and nuclear fission all emit high levels of this dangerous radiation. **Onset:** One minute; **Potency:** +3 TN; **Effect:** –1d6 Strength.

**Hyperonic:** Though humans can—after several generations—eventually adapt to high levels of hyperonic radiation, it remains a lethal killer in most instances. **Onset:** 1d3x10 minutes; **Potency:** +7 TN; **Effect:** 2d6 wounds and –2d6 Vitality. Randomizes the setting of phaser weapons after each shot and renders sensors and transporters inoperative (+20 TN or higher).

**Nucleonic:** Nucleonic radiation is a necessary component of Federation replicators, and presumably exists within other species' replicator technology as well. An incorrectly installed replicator, or one intentionally sabotaged, can quickly cause massive cellular mutation. **Onset:** 2d6 rounds; **Potency:** +5 TN; **Effect:** –1d6 Vitality.

**Polaron:** Polarons are subatomic particles that not only cause damage to living things, but can also force the shape-shifting Founders back to their original, gelatinous, form. **Onset:** One round; **Potency:** +10 TN; **Effect:** 2d6 wounds. A Founder exposed to polaron radiation doesn't suffer the listed effect, but instead reverts back to its gelatinous shape for 2d6 rounds, during which it cannot change shape.

**Thermionic:** Another hazardous form of energy, thermionic radiation is present in the atmosphere of Class-Y planets. **Onset:** One round; **Potency:** +10 TN; **Effect:** 4d6 wounds, –1d6 Strength, –2d6 Vitality.

## Toxins

Characters can take damage from an attack by an envenomed creature, touching an object smeared with contact poison, consuming poisoned food or drink, or breathing toxic fumes. Unlike disease or radiation, most instances where you include toxins in

your episodes will occur as part of a scene. They rarely serve as the subject of an entire episode, unless the story is a murder mystery.

When a character encounters a toxic substance, he or she must make a Stamina reaction test against TN 7, plus the toxin's potency modifier. Apply the toxin's primary effect with a failed reaction test. With a successful reaction test, the character suffers the toxin's secondary effect.

Toxins are expressed in the following terms:

**Type:** This refers to the toxin's method of delivery—inhaled, injected, contact, injury, or ingested.

**Onset:** This is the period of time between exposure to the toxin and the onset of effects. Once the onset time passes, players make Stamina reaction tests for their characters. Unlike for radiation, only one test is made to resist; do not make additional tests for each onset period. Apply the resulting effects after each onset period (see "Stages").

**Potency:** This measures the toxin's lethality, modifying the Stamina test to resist.

**Treatment:** This modifies the base TN of First Aid and Medicine skill tests made to negate the toxin's effects (TN 5). Make two tests, one to diagnose the cause of the effect and one to treat the character (administering an antidote, for example). If treatment is successfully administered, the toxin ceases to endanger the character's health. Stop applying the toxin's effects (though attribute and wound point losses must be recovered normally).

**Effect:** This is the toxin's primary effect. Apply this effect immediately upon failing a Stamina reaction test. With a successful Stamina test, the character suffers the toxin's secondary effect.

**Secondary Effect:** This is the toxin's secondary effect, applied to characters succeeding at a Stamina reaction test.

**Stages:** The number of onset periods during which the character suffers the resulting effect. With the passage of each onset period, apply either the primary or secondary effect to the PC. Characters remaining in the area of effect of an inhaled toxin continue suffering effects until they leave.

**Example:** Lieutenant Ward is poisoned with Veraxa (onset 1d6 rounds, stages 3) at a banquet. The Narrator rolls the onset time, getting a result of 4. After four rounds, the Narrator tells Ward's player to make a Stamina test against a TN 13. Ward succeeds, but suffers the toxin's secondary effect, a –1 Vitality. After another four rounds, Ward loses another –1 Vitality due to the poison's secondary effect.

The ship's doctor notices that something is amiss, and makes a Medicine test to diagnose the Veraxa coursing through Ward's blood stream. His player succeeds at a TN 10 test, and attempts another test to administer the antidote (a TN 10 Medicine test). This test is a success, as well, and Ward stops losing Vitality.

### Sample Toxins

The following are toxic substances and poisons appearing in *Star Trek*. Provided for each are Stamina test modifiers, modifiers to Medicine skill tests, and effects.

**Anesthezine:** Developed by the Federation to prevent the seizure of Starfleet ships and starbases, Anesthezine is a sedative gas rendering those who breathe it unconscious. **Type:** Inhaled; **Onset:** 2d6 rounds; **Potency:** +6 TN; **Treatment:** +2 TN (success negates effect after 1d6 rounds); **Effect:** Stunned (as per phaser stun rules, page 91); **Secondary Effect:** None; **Stages:** 0. So long as the character remains in the affected area, he suffers the resulting effects.

**Coolant Leak:** Any number of starship systems use highly toxic chemicals to cool components, or have toxic waste as a byproduct of their operation. Leaks caused by damage can prove hazardous to those in the area. **Type:** Inhaled; **Onset:** 1d6 seconds to 1d6 rounds; **Potency:** +0 to +10 TN; **Treatment:** + 0 to +10 TN; **Effect:** –1d6 to –3d6 Vitality; **Secondary Effect:** –1 Vitality; **Stages:** 0. So long as the character remains in the affected area, he suffers the resulting effects.

**Keltara Blue:** Used primarily by assassins who favor the knife, this toxin is extremely lethal. Its name comes from its distinctive blue color. **Type:** Injury; **Onset:** 1d3 rounds; **Potency:** +13 TN; **Treatment:** +2/+20 TN (the first number modifies tests to diagnose, the second to treat); **Effect:** 1 wound level; **Secondary Effect:** 1d6 Vitality; **Stages:** 5.

**Neurozine:** A lethal gaseous poison developed by the Cardassians to suppress rioters (who usually die). **Type:** Inhaled; **Onset:** 1d6 rounds; **Potency:** +8 TN; **Treatment:** +10 TN; **Effect:** 2d6 damage; **Secondary Effect:** 1d6 damage; **Stages:** 0. So long as the character remains in the affected area, he suffers the resulting effects.

**Plasma Coolant:** This highly corrosive fluid is used in warp drive systems to cool plasma conduits. Plasma coolant differs from coolant leak (above) in that this is corrosive, while the latter is inhaled. (The TN for diagnosis and treatment are standard as per skill descriptions for First Aid and Medicine skills, based on current wound level.) **Type:** Contact; **Onset:** 1 round; **Potency:** +18 TN; **Treatment:** N/A; **Effect:** 5d6 damage; **Secondary Effect:** 3d6 damage; **Stages:** 0. So long as the character remains in the affected area, he suffers the resulting effects.

**Somnozine:** Originally developed by the Ferengi as a potential anesthetic, Somnozine has quickly found a market among rogues as a knockout poison. **Type:** Inhaled or injected; **Onset:** 1d6 minutes; **Potency:** +5 TN; **Treatment:** +3 TN (success negates stun effect after 1d6 rounds); **Effect:** Stunned (as per phaser stun rules on page 91); **Secondary Effect:** None; **Stages:** 10.

**Thalazine:** Developed by the Bajoran resistance from the seeds of a native plant, Thalazine causes vic-

tims to be violently ill for short periods of time. **Type:** Ingested or Inhaled; **Onset:** 1 round; **Potency:** +4 TN; **Treatment:** +5 TN; **Effect:** –2 to all physical, academic, and social skill tests; **Secondary Effect:** –2 to physical skill tests; **Stages:** 2d6.

**Veraxa:** A Cardassian poison, Veraxa works well on all species except Vorta. Because of it's distinctive odor and taste, this lethal poison can only be put in strong food or drink, or else the victim can easily detect it (an Observe TN 5 skill test). **Type:** Ingested; **Onset:** 1d6 rounds; **Potency:** +6 TN; **Treatment:** +5 TN; **Effect:** –1d6 Vitality (if Vitality reaches zero, the character dies); **Secondary Effect:** –1 Vitality; **Stages:** 3.

## Other Sources of Damage

Characters can suffer damage and injury from a variety of mundane sources, such as fire, falling, and exposure to the vacuum of space. The following sections describe the methods for handling these types of hazards during play, including rules for reducing or avoiding damage from these sources.

### Drowning & Asphyxiation

A character can hold his breath to delay the onset of drowning or asphyxiation for one minute plus an additional 30 seconds per +1 Stamina modifier (for example, 2.5 minutes total for a +3 Stamina modifier—1 minute base time plus 30 seconds x 3). Every round thereafter, the character must make a successful Stamina reaction test against a TN described on Table 13.1: Asphyxiation Damage, or fall unconscious from oxygen deprivation. Once unconscious the character sustains automatic damage each round they remain unable to breathe (see Table 13.1).

Assuming a character does not die, the character recovers asphyxiation damage at a rate of 1d6 per quarter hour.

**TABLE 13.1: ASPHYXIATION DAMAGE**

| Exposure Time* | Stamina TN | Damage |
|---|---|---|
| 1st round | 5 | 1d6 |
| 2nd round | 10 | 1d6+3 |
| 3rd round | 15 | 2d6+6 |
| 4th round | 20 | 3d6+12 |
| 5th round | 25 | 4d6+18 |
| 6th round | 30 | 5d6+24 |

* Beyond the length of time during which a character has held his breath.

Smoke inhalation can be handled in the same manner as drowning, except that you might also include toxin effects if you decide the smoke contains poisonous elements (as is often the case in chemical fires). See "Toxins", page 226, for more information.

### Vacuum

Characters caught in the vacuum of space without appropriate protective gear lose one full Wound Level per round (no resistance possible) until they die, are rescued, or make it into a safe environment. Use the asphyxiation rules for situations involving explosive decompression; once the character is exposed to the full vacuum of space, use these rules. Thus, a PC caught on a deck suffering a hull breach first suffers the effect of asphyxiation as the oxygen is sucked out into space, then, if he remains in the area, he suffers the effects of vacuum.

Generally, the amount of time for the oxygen to become depleted depends on the size of the breach and the affected area. A small hole in a single room depletes oxygen in 1d6 minutes, while an entire deck is affected in 2d6 to 3d6 minutes. A gaping hole might result in complete oxygen loss in as little as 1 round (though 1d6 to 2d6 rounds is standard for an entire deck). Apply asphyxiation rules before this time elapses, and vacuum rules afterwards.

### Explosions

Sometimes, things blow up. Control panels erupt in a shower of sparks, a terrorist's bomb explodes, or unstable compounds release all their energy at once.

When a character is caught in an explosion, he may suffer damage based on whether or not he is caught in the explosion's blast radius. Blast radius is the area receiving the full effect of the explosion, measured in a radius in meters. Drop-off measures the amount of damage sustained by those outside the main blast area, expressed as points of damage per meter; subtract this amount from the total damage. Thus, Argine/Sorium affects a 4-meter blast radius, with a drop-off of –10/meter, so a PC standing 5 meters away in an explosion suffers damage equal to –10 to the amount rolled.

Characters caught in an explosion make a Quickness reaction test against TN 7 to reduce the damage by half.

**ZERO-LEVEL ATTRIBUTES**

**Many hazards affect attributes directly, as with poison, disease, and radiation. Generally, should one or more of your character's attributes be reduced to zero or lower through a hazard, treat the character as though he has a zero-level attribute. Characters without Agility have difficulty moving. Characters with a zero Perception either cannot perceive the world around them, or suffer from powerful hallucinations. The character remains alive, however, unless otherwise noted in the hazard's entry. Certain toxins, for instance, affect Vitality and result in death when the attribute reaches zero. Apply the appropriate reduced attribute modifiers for the current attribute level to any skill tests. Lost attribute levels can be healed naturally, or through the use of Medicine skill tests.**

Characters caught in the drop-off area gain a +1 bonus for each meter beyond the blast radius.

Explosions cause damage to the area around them. Using Table A.15 in the *Star Trek Player's Guide*, find the appropriate material type. Apply explosive damage to the amount the material can absorb, then the sustainable damage. Thus, a starship bulkhead can absorb 20 points of damage without being destroyed, and an additional 40 points of damage.

**Argine/Sorium:** This is an explosive compound initially developed by Starfleet for industrial uses. Sorium in its pure form is extremely unstable (+3 TN for Demolitions skill tests), but becomes stable when mixed with Argine. **Blast Radius:** 4 meters; **Drop-off:** –10/m; **Damage:** 5d6+10

**Bilitrium Bomb:** A crystalline element, Bilitrium is a potent energy source that can cause tremendous explosions when fitted with an antimatter converter. **Blast Radius:** 13 meters; **Drop-off:** –8/m; **Damage:** 6d6+15

**Console Overload:** When a starship sustains damage in battle or flies through dangerous stellar phenomena, system control panels have been known to explode as a result (see "Shield Strength Track", page 114 for more information). **Blast Radius:** 0.5 meters; **Drop-off:** –2/m; **Damage:** 1d6.

**Dolamide:** This chemical energy source has a wide variety of industrial applications. **Blast Radius:** 6 meters; **Drop-off:** –10/meter; **Damage:** 4d6+10

**Plasma Charge:** This small, powerful explosive causes a large explosion, and is often used in mining. **Blast Radius:** 20 meters; **Drop-off:** –20/m; **Damage:** 6d6+25

**Tricobalt:** Tricobalt devices are popular among terrorists and assassins because of its extremely stable nature (+4 TN to Demolition skill tests). **Blast Radius:** 5 meters; **Drop-off:** –10/m; **Damage:** 2d6+25

**Trilithium:** A byproduct of warp drive systems, when mixed with paralithium it can make a powerful explosive. It is very dangerous to use because of its instability (+10 TN to Demolition skill tests). **Blast Radius:** 50 meters; **Drop-off:** –2/m; **Damage:** 12d6+60

**Unstable Particle:** A variety of particles are known to be unstable and likely to explode unless precautions are taken, such as Omega particles. **Blast Radius:** 2-10 meters; **Drop-off:** –10/m; **Damage:** Variable (from 1d6+5 to 12d6+60 or higher).

### Falling

When characters fall a distance of two meters or more in an environment having Earth-like gravity, the fall may result in injury. The amount of damage sustained depends on the distance fallen and the gravitational force of the environment. Table 13.2: Falling Damage describes the amount of damage sustained for falling various distances in gravitational conditions comparable to Earth's. For environments with stronger or weaker gravity, multiply the damage accordingly. For example, the planet Vulcan (1.4G), multiply the damage sustained by 1.4, rounding up.

**TABLE 13.2: FALLING DAMAGE**

| Distance Fallen | Damage | Gymnastics Test TN* |
|---|---|---|
| 0-2m | 1d6-3 | 0 |
| 2.1-5 | 1d6 | 5 |
| 5.1-10m | 2d6+3 | 10 |
| 10.1-15m | 3d6+6 | 15 |
| 15.1-20m | 4d6+12 | 20 |
| 20.1-25m | 5d6+18 | 25 |
| 25.1-30m | 6d6+24 | 30 |
| 31.1-33.3m | 7d6+30 | 30 |
| 33.3m+ | 7d6+33 | 30 |

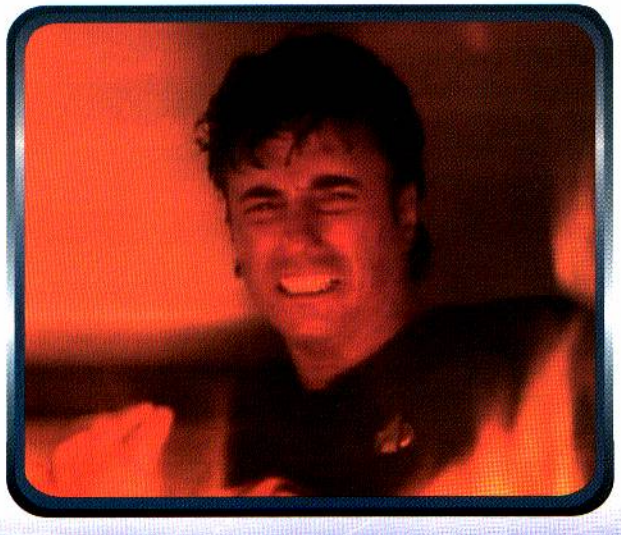
* A successful Gymnastics test halves damage (round up). Gymnastics cannot be used untrained to avoid falling damage.

### Fire

When a character comes into contact with extreme heat or open flame, he suffers fire damage during each round of exposure (see Table 13.3: Fire Damage). Some protective gear, such as EVA suits, may alleviate the effects of fire and extreme heat. See *Chapter 8: Equipment* of the *Star Trek Player's Guide* for more information.

**TABLE 13.3: FIRE DAMAGE**

| Fire/Heat | Damage/Round |
|---|---|
| Torch | 1d6+3 |
| Bonfire | 3d6+6 |
| Firebomb | 6d6+12 |
| Chemical Fire | 6d6+18 |
| Plasma Fire | 9d6+24 |



## SHIP HAZARDS

A starship must escape the gravitational pull of a star before it explodes or take refuge in the protective cover of a nebula. A subspace anomaly sends both ship and crew to an alternate dimension. Space can be a dangerous place for starship crews as they explore the scientific opportunities that lie among the stars. Space-based hazards endanger the Crew indirectly, by threatening the safety of their ship (though sometimes these phenomena jeopardize the crew directly in the form of radiation or temporal anomalies). Skill tests become more difficult. Unexpected situations must be dealt with.

As with personal hazards, interstellar hazards can either make an appearance in a scene (or scenes), as with a starship battle taking place inside a nebula, or they can be the subject of an entire episode—exploring a black hole, Lazarus star, or rogue comet and their attendant effects.

*Chapter 10: Space* describes a variety of interstellar phenomena, along with guidelines for placing them in your *Star Trek* milieu. The rules covered herein describe the game effects of many different types of ship hazard, including nebulae, ion storms, and black holes.

### Clusters

A cluster arises when several stars are close enough to each other to mutually influence their gravity. Clusters range from enormous clumps containing thousands of stars (like the Pleiades) to tight knots of ten or twelve stars joined in a web of ionized gas, solar matter, light metals, and plasma.

Planets in various states of formation, intense gravitational fluctuations and anomalies (such as those in the Black Cluster, which destroyed the *S.S. Vico* in 2368), and high levels of radiation make clusters potentially dangerous. Starships traveling through a cluster typically experience problems with piloting, and difficulty obtaining clear sensor data. As a ship travels closer to the heart of a cluster, the intense energy weakens shields and causes damage to the ship (as it is buffeted by gravimetic shear – see page 231).

Clusters generally modify the target numbers for System Operation (Flight Control) or (Helm) tests, and System Operation (Sensor) tests. The more powerful the cluster's gravimetric forces and radiation, the higher the modifier. Table 13.4: Cluster Modifiers describes the effects of clusters on starships and their crew. Because a cluster's effects depend on its size and energy output, distance is expressed as point blank, short, medium, and so on. The Narrator establishes which range category is appropriate based on the cluster. Point blank range for a large, turbulent cluster may be greater than that of a small cluster. The Flight Control modifier and Sensor modifier apply to skill tests made by crewmembers while the ship travels through the listed range category. Damage is applied directly to a starship's structure (see page 44) once per round. Reduce shield strength accordingly.

In addition to the effects on Table 13.4, you can include the radiation effects (page 225-226), as well as.

**Example:** The crew of the *Resolute* explores a stellar cluster, when Lieutenant Ward discovers a sensor anomaly; the Crew decides to travel closer to investigate. Don, the Narrator, decides that the *Resolute* is currently at extended range from the cluster. As the ship moves into long range (again, established by Don), skill tests for the flight control officer are modified by +2 TN. Ward's player makes a sensor skill test and detects a Romulan warbird deeper in the cluster. The Crew decides to pursue. When the *Resolute* enters short range to the cluster's heart, the following occurs: Flight Control tests have a +6 TN, sensor tests have a +4 TN, the ship suffers 2 points of damage to its structure per round, and shield strength is reduced by 1.

Failed skill tests mean the flight control officer cannot lock the ship's navigational systems onto coordinates and fly the ship in the proper direction, and the sensor operator cannot eliminate electromagnetic interference. If the Conn suffers a complete or disastrous failure, he unknowingly puts the ship on the wrong course and/or steers it into some gravimetric shear that damages the ship (see damage column on Table 13.5).

### TABLE 13.4: CLUSTER MODIFIERS

| Distance | Flight Control | Sensor | Damage | ShieldStrength |
|---|---|---|---|---|
| Point Blank | +8 TN | +6 TN | 4 | -2 |
| Short | +6 TN | +4 TN | 2 | -1 |
| Medium | +4 TN | +2 TN | — | — |
| Long | +2 TN | — | — | — |
| Extended | — | — | — | — |

## TABLE 13.5: GRAVIMETRIC SHEAR DAMAGE

| Source | Damage |
|---|---|
| Black Hole (Singularity) | Ship destroyed |
| Quantum Singularity | 1d6 points/minute |
| Cosmic String | 10d6+20 points/minute |
| Galactic Barrier | 2d6+3 points/minute |
| Graviton Ellipse | 1d6+3 points/minute |
| Neutron Star* | 8d6+10 points/minute |
| Subspace Rift | 1d6+2 points/minute |
| Superjovian planet (close approach) | 1d3 points/minute |

* In addition to this damage neutron stars may emit, at Narrator's discretion, dangerous radiation (see page 225).

### Gravimetric Shear

Neutron stars, black holes, cosmic strings, Omega particles, chained graviton rings (also called gravitonic ellipses), and any number of other phenomena can set up incredibly intense fields of stressed space that can pass through conventional deflector shields. Apply the damage listed on Table 13.5: Gravimetric Shear Damage when the starship enters short range to the phenomena; the Narrator determines when this range applies, which can vary depending on the size of the phenomenon.

Gravimetric shear can tear an unprepared ship apart even if the shields are raised (see Table 13.5: Gravimetric Shear Damage for damage caused by various forms of shear). However, a prepared ship can modulate its deflector shields to diminish or withstand gravitic effects. This lessens gravimetric damage by 1-3 points for a marginal success on a System Operation (Deflector) test, by 2-6 points for a complete success, and 4-8 points for an extraordinary success.

Apply damage to starships as described under "Starship Combat", in *Chapter 8: Starship Operations*. Damage is applied per minute (or once every 10 rounds). Do not roll to hit; each automatically affect a starship. Reduce shield strength by 1 each time you apply damage. Compare the total damage rolled (as indicated on Table 13.5) to the shield threshold. Damage in excess of this is applied to the ship's structure. When an entire row of structure is removed, roll on Table 8.10: System Damage and remove 1 point of damage from the affected system. Make system reliability tests as normal (see page 116). Repair structure damage normally (see page 122).

### Ion Storms

Ion storms are rated in levels from 1 to 10 (and occasionally higher), measuring the storm's severity. Ion storms affect tests involving sensors, communications, flight control, and transporters by imposing a modifier to the base TN, as indicated on Table 13.6: Ion Storm Effects. Malfunction entries mean a system on the starship malfunctions in some way; the Narrator should select a system and apply any story-effects (see "Malfunctions", page 108). Modify any system reliability tests as indicated for level 10 ion storms.

Starting at level 6, ion storms can cause damage to a ship. Apply damage as per the starship combat rules (see page 114). Damage is applied per minute (or once every 10 rounds). Do not roll to hit; ion storms automatically affect a starship. Reduce shield strength by 1 each time damage is applied. Compare the total damage rolled (as indicated on Table 13.6) to the shield threshold. Damage in excess of this is applied to the ship's structure. When an entire row of structure is removed, roll on Table 8.10: System Damage and remove 1 point of damage from the affected system. Make system reliability tests as normal (see page 116). Repair structure damage normally (see page 122).

## TABLE 13.6: ION STORM EFFECTS

| Level | Target Number Mod | | Damage |
|---|---|---|---|
| | (Transporters/Communications) | (Flight Control/Sensors) | |
| 1 | +1 TN | — | — |
| 2 | +2 TN | — | — |
| 3 | +3 TN | +1 TN | — |
| 4 | +4 TN | +2 TN | — |
| 5 | +5 TN | +3 TN | — |
| 6 | +6 TN | +4 TN | 1d6 |
| 7 | +7 TN | +5 TN | 2d6 |
| 8 | +8 TN | +6 TN | 3d6 |
| 9 | Malfunc.* | Malfunc*. | Special** |
| 10 | Malfunc.*; –2 Reliability | Malfunc.*; –2 Reliability | Special** |

*Choose or roll randomly between affected systems (such as either transporters or communications systems).

** A special, story-based effect, such as traveling to an alternate dimension or crew manifests psionic powers.

The "special" entry on Table 13.6 means something extraordinary could occur—the ship is transported to the Mirror Universe, everyone on board splits into two personalities, and so on. You should plan ahead for these effects as part of your episode; they shouldn't be applied randomly.

In addition to the damage on Table 13.6, you can apply radiation effects (page 225).

**Example:** The *Resolute* finds itself caught in a sudden, level 7 ion storm while orbiting a planet. When Lieutenant Ward attempts to beam the captain and away team back to the ship, the total TN is 12 (TN 5 + 7 = 12 TN). Once they are successfully aboard, the flight control officer has a +5 TN modifier to break out of orbit.

The ship itself suffers 2d6 points of damage every minute. Don, the Narrator, rolls a 10. He reduces the *Resolute's* shield strength by 1, compares the threshold (5) to the total damage (10) and applies the remaining damage to the ship's structure.

### Plasma Fields and Storms

Plasma field and storm intensity is measured in levels from 1 to 10 (occasionally higher). They have the same effects as ion storms, though they do not affect transporters and communication systems (ignore this column on Table 13.6). For damage for Level 9 and 10 plasma fields and storms, apply 4d6 and 5d6 points of damage respectively (rather than the "special" entry).

## Nebulae

Nebulae pose significant hazards to starships because of their energy emissions and collection of interstellar gasses, which can affect systems ranging from propulsion to sensors. A starship inside a nebula may find itself stranded as hyperonic radiation destabilizes warp fields, or blinded by energy discharges. The most famous starship battle in all of *Star Trek* took place within the Mutara Nebula, where ship sensors and shields were inoperative. This is an excellent example of how the crew of a ship can intentionally take advantage of a nebula. Various nebula types have different effects, which take effect as soon as the vessel enters the nebula. Nebulae might affect starships from truly alien species, such as the Tholians, Breen, and Species 8472, in entirely different ways.

In addition to the effects described below, you can include the effects of radiation (page 225).

The following are nebula types that have appeared in *Star Trek*:

**Dichromic-type (Class G):** Dicromic nebulae are interstellar gas clouds with intense gravimetric distortion. **Effect:** Ships entering Dichromic nebulae suffer 5 points of damage each round, applied to the shields normally, and must roll 2d6. If the result is a 12, the ship suffers a system critical and must roll on Table 7.10: System Damage.

**Emission-type (Class T):** Emission nebulae are powerful sources of electromagnetic radiation. Ships entering an emission nebula risk losing the functionality of their cloaking device. Emission nebulae are perfect battlegrounds for ships without cloaking devices facing ships with cloaking devices. **Effect:** Upon entering an Emission nebula, a cloaking device must make a system reliability test against TN 10 or cease to function. Make this test each time it is activated or deactivated while inside the nebula.

**Gamma Eridani-class (Class E):** These massive nebulaecontain stars, and even planetary systems, and span several light years. Ships within a Gamma Eridani-class nebula lose all subspace communication abilities. **Effect:** Ships entering a Gamma Eridani-class nebula must make a TN 20 reliability test for its subspace communications system each time a message is sent or received. Failure means the message does not get through. Radio and other methods may still be employed, however, and probes carrying a prerecorded message can be launched out of the nebulae.

**Hugora-class (Class H):** Ships entering these stellar clouds risk losing their sensor functionality. **Effect:** Ships entering a Hugora-class nebula must make a sensor system reliability test against TN 15, or lose all sensor functionality. Success means the sensor systems take one point of system damage automatically.

**Mar Oscura-class (Class J):** These rare dark-matter nebulas usually appear as the more mundane Idari-class dark matter nebula. Once within a Mar Oscura-class nebula, a ship faces a series of small rips in the fabric of space-time. Random sections of the ship will 'phase' out of normal space, possibly reappearing where they were, possibly reappearing imbedded in solid matter. The longer a ship spends within a Mar Oscura-class nebula, the greater the chance a crewmember will phase out and die upon phasing back in. **Effect:** For each round a ship is in a Mar Oscura nebula, roll 2d6. On a result of 2, one of the ship's systems fail entirely; roll on Table 8.10: System Damage to determine which system fails. On a result of 12, one of the PCs phases out for 2d6 rounds. While 'phased out' the crewman can see and hear everything going on around her, but cannot interact with the ship or crew. At the end of the duration of this effect, the PC harmlessly reappears.

A crewmember with Systems Operation (Flight Control) can try to pilot the ship safely through the nebula while avoiding the interspatial rifts. This requires a successful Systems Operation (Flight Control) test against TN 15 every round the ship remains in the nebula. Success means the ship does not suffer the effect listed above.

**McAllister-class (Class P):** These protostellar clouds limit sensor use, but the intense particle flux within the nebula also causes severe deterioration of ship's hulls. **Effect:** Ships entering a McAllister-class nebula must make a sensor system reliability test against TN 15, or suffer a –5 to all sensor based tests. Regardless of the outcome of this test, ships inside the nebula suffer one point of structural damage every minute. This damage bypasses shields.

**Mutara-class (Class C):** The constant discharge of ambient energy within these large nebulae renders all sensors and shields useless. **Effect:** Both sensors and shield systems must make a reliability test against TN 20 upon entering the nebula or be totally disabled. Sensor systems that make the test function with a –10 applied to all sensor-based tests, while shield systems that make their reliability test have their threshold reduced by two (to a minimum of zero), their protection reduced by two (to a minimum of zero) and their strength reduced to one.

**Rolor-class (Class R):** A Rolor-class nebula constantly emits hyperonic radiation, which interferes with ships' propulsion systems. **Effect:** Upon entering a Rolor-class nebula, a ship's propulsion systems must make a systems reliability test against TN 10 or suffer a temporary downgrade (from class A to B, B to C, and so on...). E class propulsion systems go offline if they fail their reliability test. See "Repairing Systems" page 121 in *Chapter 7* to bring a fully disabled system back online.

## Shockwaves and Nucleonic Wavefronts

Imploding or exploding stars or planets create immense shockwaves. Nucleonic energy sources (some pulsars, alien artifacts, and explosive subspace anomalies) create wavefronts high in nucleonic energy that closely resemble conventional shockwaves in their effects.

Apply the damage listed on Table 13.7: Shockwave Damage if the starship is in point blank range of the phenomena; the Narrator determines when this range applies, which can vary depending on the size of the phenomenon.

A prepared ship can modulate its deflector shields to diminish or withstand shockwave effects. This lessens damage by 1d3 points for a marginal success on a System Operation (Deflector) test, by 2d3 points for a complete success, by 1d6+2 points for a superior success, and by 2d6 points for an extraordinary success.

Apply damage to starships as described under "Starship Combat," in *Chapter 8: Starship Operations*. Do not roll to hit; each automatically affects the starship. Reduce shield strength by 1 each time you apply damage. Compare the total damage rolled (as indicated on Table 13.7) to the shield threshold. Damage in excess of this is applied to the ship's structure. When an entire row of structure is removed, roll on Table 8.10: System Damage and remove 1 point of damage from the affected system. Make system reliability tests as normal (see page 231). Repair structure damage normally (see page 122).

Flying at Warp 1 or better allows a ship to outrun most shockwaves; only subspace or hyperwarp shockwaves travel at faster-than-light speeds. At impulse power, evading a shockwave (for no damage), or turning the ship into it (for half damage), requires a Systems Operation (Flight Control) test success, using the TNs from Table 13.7: Shockwave Damage. Six hours of work on the warp core and a successful a Propulsion Engineering (Warp Drive) TN 10 test can create an inverse warp field to anchor a ship against shockwaves by creating a warp in space around which they flow harmlessly. In addition to the damage on Table 13.7, unsecured crew or cargo may be damaged by the ship's shaking and tumbling as artificial gravity systems overload.

### Table 13.7: Shockwave Damage

| Source | Damage | Evasion TN |
|---|---|---|
| Exploding starship | 1d3 points | 5 |
| Nucleonic wavefront (level 1-12) | 2d6 points1 | 5 |
| Exploding Borg cube | 2d6+3 points | 15 |
| Exploding moon | 5d6 points | 20 |
| Exploding planet | 7d6 points | 20 |
| Nova | 10d6 points | 25+ |
| Supernova | Ship destroyed | 25+ |

## Subspace Anomalies

Subspace is a spatial continuum completely tangent to normal space, but with widely divergent physical laws. Warp engines and subspace radio, crucial elements of interstellar travel, depend on subspace, but can also distort it under the wrong conditions. There are a wide array of recorded anomalies.

Some of the recorded types of subspace anomalies include the following:

**Subspace Compression:** This anomaly has the same effect on a ship as gravimetric shear (page 231. Use "Galactic Barrier" entry for damage).

**Subspace Corridor:** This anomaly draws in warp-driven ships and moves them at speeds of up to 40 light-years per minute. With a TN 15 System Operation (Shields) test, a ship can emit a deflector resonance pulse to change its shield harmonics and thrust itself out of the corridor.

**Subspace Interphase Pocket:** Similar to chaotic space (see sidebar, page 162), these sometimes arise where chaotic space intersects with subspace. In a pocket, subspace intrudes into normal space, possibly allowing subspace life-forms or other phenomena to enter normal space.

**Subspace Rifts or Ruptures:** Tears in subspace that have a gravity-like effect, pulling starships and objects to and into them, often destroying them via intense gravimetric shear (see Table 13.5).

**Subspace Shockwave:** This anomaly resembles normal shockwaves, but occurs in subspace. Choose an effect based on the strength of the shockwave you desire using Table 13.7: Shockwave Damage. The TN to avoid subspace shockwaves equals the related TN+5. Apply the damage directly to ship systems (see page 115).

**Subspace Turbulence:** This phenomenon can prevent a starship from generating a stable warp field (and thus from attaining warp speed). Starfleet has banned research into Omega particles because they can create subspace turbulence. Any attempt to travel at warp speed affected by subspace turbulence requires a successful TN 20 System Operation (Flight Control) skill test. Failure indicates an inability for the ship to create a stable warp field.

# CHAPTER FOURTEEN
# SUPPORTING CAST

Although your players' Crew are the stars of the series, they still need foes to foil, innocents to save, and loyal "redshirts" to endanger. Everybody else in the universe is the supporting cast, or "non-player characters" (NPCs). For advice on using the supporting cast in your series, see pages 60-61 in *Chapter Four: Building Episodes*. This chapter exists to provide guidelines (and shortcuts) for building supporting cast members, and some handy prebuilt examples, ranging from Interchangeable Alien Thug #10 to Captain Jean-Luc Picard.

## CREATING SUPPORTING CAST

You can build your supporting cast in as much, or as little, detail as you wish; in general, the more prominent the role she plays in your series, or the more episodes in which she will appear, the more time you should probably spend on creating the character. You might want to create detailed, complex, challenging characters ("special guest stars") simply by using the standard character creation rules in the *Star Trek Player's Guide*, along with any necessary advancements from pages 152-169 of that rulebook. (You can also "cheat" by refitting the Series Characters on pages 239-245. Simply by changing names and species and tweaking a few skills, any of the captains could serve as the basis for a fine Andorian starbase commander, Romulan scout captain, or Klingon planetary governor.)

For "extras," quickie supporting cast who appear in one scene, you only need to use the supporting cast profiles beginning on page 235; their key attributes, professional abilities, traits, and skills are bought, listed, and ready. Of course, you can always spend the time to build a special guest star in stages; perhaps the Romulan spy you introduced as an extra survives the phaser fight, and shows up again in a couple of episodes as a more-important "also appearing" character. After enough episodes, he might eventually graduate to main villain status, and become a full-fledged special guest star!

### SUPPORTING CAST PROFILES

These profiles provide "instant supporting cast" for scenes added at the last minute, for Narrators in a hurry, or when something basic is needed during episode building. Each profile presents the bare bones skills, professional abilities, traits, and so forth dramatically necessary to present a supporting cast member in the story. These profiles do not necessarily follow the specifics of character creation; prerequisites, professional boundaries, and so on, do not necessarily apply to Narrator characters.

To create a supporting cast member using these profiles, select the role you need to fill from the choices below. Decide on the supporting cast member's species, add the correct modi-

fiers to attributes, and any species abilities or skills (including Culture, Language, and Specific World skills). You're done! You can alter these profiles at will; they exist for your narratorial convenience. However, they should serve as a guideline for similar supporting cast members you design yourself: a security guard with no weapons skills (for example) is unrealistic—and not particularly useful! Skills essential to the character function are primary skills, while those that such a character would likely possess are secondary skills. For skills not present on the supporting cast profile or in the species profile, assume no skill level.

These profiles present "extras," supporting cast members with beginning-level skills that should not seriously threaten the Crew or their objectives. You can place additional customization skill levels in skills already present in the profile, or in any skill you think appropriate for the specific character. For "also appearing" supporting cast, who may present major opportunities or obstacles for the Crew, double the skill levels in the basic profile (including the customization skill levels), increase favored attributes and reactions by +1, and add two more professional abilities and two more edges. (Alternately, you can add a professional background package (*Star Trek Players' Guide*, pages 90-96), if one exists that fits your need.) For any skill not present on the profile, assume a skill level of +1.

For super-skilled, "special guest star" or "series regular" level supporting cast, triple the skill levels in the basic profile (including the customization skill levels), increase favored attributes and reactions by +2, and add four more professional abilities and four more edges. Assume a skill level of +2 for any skill not present on the profile. For supporting cast at this level, however, you should probably develop them individually, using the full character creation system as described in the *Star Trek Player's Guide*.

### Agent

This might be an actual spy for a foreign power, a low-profile factor for a merchant house, or an undercover police operative. A Federation anthropologist or first contact specialist on a primitive planet might fit this profile as well.

**Attributes:** Agl 8 (+1), Int 9 (+1), Per 10 (+2)*, Prs 5, Str 7, Vit 6

**Reactions:** Quik +2, Savv +2*, Stam +0, Will +1

**Defense:** 8

**Primary Skills:** Impersonate (Undercover) +4, Knowledge: Specific World +4

**Secondary Skills:** Investigate +3, Inquire (Fraternize) +3, Observe +2, Enterprise: Streetwise +2

**Other Skills:** Ranged Combat: Energy Weapon (any) +1, Influence +1

**Customization:** Add +2 skill levels in any other personal interest, increase above skills by two levels total, or add two specializations to above skills.

**Professional Abilities:** Pick one of the following: Connections, Gather Intelligence, Inquisition, Insight, Power Player, Reconnaissance, Sabotage.

**Edges:** Pick one of the following: Alert, Blends In, Contacts, Dead Aim, Friendly, Shrewd, Skill Focus (Furtive).

**Flaws:** Pick one of the following: Dark Secret, Rival.

**Health:** 6

* Favored attribute or reaction

### Aristocrat

This character type is suitable for planetary rulers, or at least members of the governing class. Wealthy Orion clan lords, noble Klingon admirals, and Romulan senators can also use this profile.

**Attributes:** Agl 5, Int 7, Per 9 (+1), Prs 10 (+2)*, Str 6, Vit 8 (+1)

**Reactions:** Quik +1, Savv +2*, Stam +1, Will +1

**Defense:** 7

**Primary Skills:** Influence (Intimidate) +4, Knowledge: Politics +4

**Secondary Skills:** Enterprise: Administration +3, Appraise +2, Inquire (Fraternize) +2, Sport +2

**Other Skills:** Athletics +1, Gaming (any) +1

**Customization:** Add +2 skill levels in any other personal interest, increase above skills by two levels total, or add two specializations to above skills.

**Professional Abilities:** Pick one of the following: Anticipate Opposition, Bluff, Commanding Presence, Connections, Credit, Power Player.

**Edges:** Pick one of the following: Ally, Confident, Fame, Likeable, Shrewd, Skill Focus (Eloquent), Skill Focus (Persuasive), Wealth.

**Flaws:** Pick one of the following: Arrogant, Dark Secret, Dim-witted, Easily Distracted, Proud.

**Health:** 8

* Favored attribute or reaction

### Bureaucrat

This can be the meddling administrator from Starfleet who interferes with the ship whenever possible, the cagy local official negotiating for trade privileges, or the helpful manager of the spacedock.

**Attributes:** Agl 7, Int 9 (+1), Per 8 (+1), Prs 10 (+2)*, Str 5, Vit 6

**Reactions:** Quik +1, Savv +2*, Stam +0, Will +1

**Defense:** 7

**Primary Skills:** Enterprise: Administration +4, Law +4

**Secondary Skills:** Knowledge: Politics +3, Inquire (Interview) +3, Negotiate +2, Persuade (Oratory) +2

**Other Skills:** Computer Use (Retrieve) +1, Influence +1

**Customization:** Add +2 skill levels in any other personal interest, increase above skills by two levels total, or add two specialties to above skills.

**Professional Abilities:** Pick one of the following: Adamant Resolve, Bluff, Diplomatic Tact, Power Player, Stranglehold, Tough Negotiator.

**Edges:** Pick one of the following: Contacts, Meticulous, Shrewd, Skill Focus (Eloquent), Skill Focus (Persuasive).

**Flaws:** Pick one of the following: Arrogant, Proud.

**Health:** 6

* Favored attribute or reaction

### Colonist

This can be any "civilian" from a frontier or low technology planet, such as a farmer on a Federation agricultural colony or Romulan border world. They might form the resistance to Klingon or Cardassian occupation, or suffer from a plague that only the Crew can cure.

**Attributes:** Agl 6, Int 9 (+1), Per 7, Prs 5, Str 8 (+1), Vit 10 (+2)*

**Reactions:** Quik +0, Savv +0, Stam +2, Will +2*

**Defense:** 7

**Primary Skills:** Craft: Farming +4, Survival (as per environment) +4

**Secondary Skills:** Construct OR Craft: Masonry/Carpentry +3, Athletics +3, Enterprise:Business +3, Repair (Any) +2

**Other Skills:** Armed Combat: Any +1, First Aid +1

**Customization:** Add +2 skill levels in any other personal interest, increase above skills by two levels total, or add two specializations to above skills.

**Professional Abilities:** Pick one of the following: Field Medicine, Focus, Horse-Trading, Jury-Rig, Rounded, Wanderer.

**Edges:** Pick one of the following: Alert, Curious, Dodge, Innovative, Unyielding.

**Flaws:** Pick one of the following: Dark Secret, Devotion, Dullard.

**Health:** 11

* Favored attribute or reaction

### Entertainer

Whether a Shakespearean actor, a cryogenically-preserved standup comedian, or a renowned Ressikan flautist, an entertainer can make an intriguing change from the general run of devious Romulan spies or murderous Nausicaan thugs. Entertainers can be flamboyant rivals, or romantic interests, for Crew members, or their seeming harmlessness might be cover for something else.

**Attributes:** Agl 9 (+1), Int 7, Per 8 (+1), Prs 10 (+2)*, Str 5, Vit 6

**Reactions:** Quik +1, Savv +2*, Stam +0, Will +0

**Defense:** 8

**Primary Skills:** Entertain: Any (any) +4, Influence (Charm, Fast Talk, or Seduce) +4

**Secondary Skills:** Impersonate (Stage Acting) +3, Gymnastics +2, Entertain: Any Other (any) +2, Sleight of Hand +1

**Other Skills:** Armed Combat: Archaic Weapons +1, Craft +1, Gaming +1

**Customization:** Add +2 skill levels in any other personal interest, increase above skills by two levels total, or add two specialties to above skills.

**Professional Abilities:** Pick one of the following: Bluff, Business Savvy, Educated, Gain Trust, Magnanimous, Master of Disguise, Pandering, Scoundrel's Fortune.

**Edges:** Pick one of the following: Blunt Attack, Competitive, Confident, Cultural Flexibility, Dodge, Fame, Likeable, Skill Focus (Eloquent or Seductive).

**Flaws:** Pick one of the following: Addiction, Arrogant, Coward, Dark Secret, Dim-witted, Easily Distracted, Familiar Face, Reckless.

**Health:** 6

* Favored attribute or reaction

### Guard

This can be the basic "redshirt" security guard on a ship (yours or an enemy vessel), the palace (or prison) guard on some alien planet, or the escort for a visiting dignitary. Select combat and weapon skills according to the guard's culture and tech level.

**Attributes:** Agl 7, Int 5, Per 9 (+1), Prs 6, Str 10 (+2)*, Vit 8 (+1)

**Reactions:** Quik +1, Savv +1, Stam +2*, Will +1

**Defense:** 7

**Primary Skills:** Observe +4, Ranged Combat: Any +4

**Secondary Skills:** Unarmed Combat: Any +3, Inquire (Interrogation) +2, Armed Combat: Any +2, Influence (Intimidate) +2

**Other Skills:** Athletics +1, First Aid +1, Gaming (any gambling) +1

**Customization:** Add +2 skill levels in any other personal interest, increase above skills by two levels total, or add two specialties to above skills.

**Professional Abilities:** Pick one of the following: Battle-Hardened, Physically Fit, Responsive, Security Protocols, Unbreakable, Underworld Contacts.

**Edges:** Pick one of the following: Alert, Blunt Attack, Deliberate Attack, Quick Draw, Resolute.

**Flaws:** Pick one of the following: Easily Distracted, Flat-Footed, Reckless.

**Health:** 10

* Favored attribute or reaction

### Researcher

This might be a scientist working on an isolated planet, a mystic looking for enlightenment, or a diplomat tracing the history of an interplanetary war. Researchers tend to find interesting things, which often make trouble for other folk. Famous, brilliant researchers may also have Renown levels.

**Attributes:** Agl 6, Int 10 (+2)*, Per 9 (+1), Prs 8 (+1), Str 5, Vit 7

**Reactions:** Quik +1, Savv +1, Stam +0, Will +2*

**Defense:** 7

**Primary Skills:** Investigate (Research) +4, Any academic skill** (any specialization) +4

**Secondary Skills:** Any other academic skill (any specialization) +3, Computer Use (Retrieve) +3, Inquire (Interview) +2

**Other Skills:** Observe +1, System Operations +1

**Customization:** Add +2 skill levels in any other personal interest, increase above skills by two levels total, or add two specialties to above skills.

**Professional Abilities:** Pick one of the following: Area of Expertise, Educated, Field Research, Focus, Material Acquisition, Technophile.

**Edges:** Pick one of the following: Competitive, Curious, Eidetic Memory, Meticulous, Psionic.

**Flaws:** Pick one of the following: Arrogant, Low Pain Threshold, Sickly.

**Health:** 7

* Favored attribute or reaction

** Any skill classified as academic on Table 6.9: Master Skill List in the *Star Trek Player's Guide*

### Shopkeeper

Rather than the free trading merchant who travels from star to star, the shopkeeper stays on his home planet, or space station, or starship, and lets the customers come to him. Some shopkeepers provide illicit goods alongside their legitimate stock.

**Attributes:** Agl 7, Int 10 (+2)*, Per 8 (+1), Prs 9 (+1), Str 5, Vit 6

**Reactions:** Quik +1, Savv +2*, Stam +0, Will +2

**Defense:** 7

**Primary Skills:** Enterprise: Business +4, Appraise (any) +4

**Secondary Skills:** Negotiate (Bargain) +3, Enterprise: Administration +2, Influence (Fast Talk) +2, Persuade +2

**Other Skills:** Conceal (Cache) +1, Inquire +1

**Customization:** Add +2 skill levels in any other personal interest, increase above skills by two levels total, or add two specialties to above skills.

**Professional Abilities:** Pick one of the following: Astute, Business Acumen, Con Artist, Connections, Credit, Horse-Trading, Streetsmart.

**Edges:** Pick one of the following: Blends In, Competitive, Contacts, Everyman, Friendly, Healthy, Likeable, Meticulous, Wealth.

**Flaws:** Pick one of the following: Coward, Devotion, Intolerant, Low Pain Threshold.

**Health:** 6

* Favored attribute or reaction

### Soldier

This is a military professional, essentially a quick-and-dirty version of the Soldier character profession (*Star Trek Player's Guide*, pages 63-64) for the Narrator who needs to staff a secret Cardassian base or fill out the ranks of some planetary despot's army. Weapons and similar skills may vary with the soldier's technological level.

**Attributes:** Agl 10 (+2)*, Int 5, Per 7, Prs 6, Str 8 (+1), Vit 9 (+1)

**Reactions:** Quik +2*, Savv +0, Stam +1, Will +1

**Defense:** 9

**Primary Skills:** Armed Combat: Any (any) +4, Ranged Combat: Any (any) +4

**Secondary Skills:** Unarmed Combat: Any +3, Observe (Spot) +2, Tactics +2

**Other Skills:** Athletics +1, Conceal +1, Demolitions +1, Survival (any) +1

**Customization:** Add +2 skill levels in any other personal interest, increase above skills by two levels total, or add two specialties to above skills.

**Professional Abilities:** Pick one of the following: Battle-Hardened, Combat Leader, Evasion, Favored Weapon, Ground Tactics, Lightning Strike, Reconnaissance, Survival Training.

**Edges:** Pick one of the following: Alert, Command, Deliberate Attack, Dodge, Fit, Sherpa.

**Flaws:** Pick one of the following: Bloodlust, Intolerant, Proud.

**Health:** 10

* Favored attribute or reaction

## Spacer

Anyone whose life is spent knocking around the space lanes; a Starfleet civilian contractor, an asteroid prospector, a petty criminal on a frontier station, a crewman from a rattletrap freighter.

**Attributes:** Agl 7, Int 8 (+1), Per 9 (+1), Prs 5, Str 6, Vit 10 (+2)*

**Reactions:** Quik +1, Savv +1*, Stam +2, Will +2

**Defense:** 7

**Primary Skills:** Enterprise: Business OR Enterprise: Streetwise +4, System Operation (Flight Control) +3

**Secondary Skills:** Appraise (any) +2, Gaming (any gambling) +2, Negotiate +2 OR Unarmed Combat: Any +2, Other Language: Any +2, Repair +2

**Other Skills:** Science: Space Science (Stellar Cartography) +1, Influence +1

**Customization:** Add +2 skill levels in any other personal interest, increase above skills by two levels total, or add two specialties to above skills.

**Professional Abilities:** Pick one of the following: Astrogation, False Credentials, Jury-Rig, Low Profile, Stranglehold, Tinkering.

**Edges:** Pick one of the following: Blends In, Contacts, Cultural Flexibility, Innovative, Likeable, Suit Trained, Zero-G Trained.

**Flaws:** Pick one of the following: Dark Secret, Reckless.

**Health:** 10

* Favored attribute or reaction

## Technician

This might be a lab assistant, an engineering-branch crewman on a passing ship, or the job foreman at a spacedock or shipyard.

**Attributes:** Agl 9 (+1), Int 10 (+2)*, Per 7, Prs 6, Str 8 (+1), Vit 5

**Reactions:** Quik +1*, Savv +0, Stam +1, Will +2;

**Defense:** 8

**Primary Skills:** Engineering: Any +4, Repair +4

**Secondary Skills:** Construct +3, Engineering: Any Other +3, Observe (Spot) +2, System Operation (any) +2

**Other Skills:** Computer Use +1, Science: Physical +1, Unarmed Combat: Brawling +1

**Customization:** Add +2 skill levels in any other personal interest, increase above skills by two levels total, or add two specialties to above skills.

**Professional Abilities:** Pick one of the following: Applied Engineering, Area of Expertise, Computer Whiz, Miracle Worker, R&D Specialist, System Overhaul, Technophile.

**Edges:** Pick one of the following: Curious, Everyman, Exceptional Concentration, Innovative, Zero-G Trained.

**Flaws:** Pick one of the following: Arrogance, Coward.

**Health:** 10

* Favored attribute or reaction

### Thug

This can be a low-level local criminal, an undisciplined pirate crewman, or the cruel enforcer of the petty planetary tyrant. Weapons and combat skills may vary.

**Attributes:** Agl 9 (+1)*, Int 5, Per 6, Prs 7, Str 10 (+2), Vit 8 (+1)

**Reactions:** Quik +1*, Savv +0, Stam +2, Will +1

**Defense:** 8

**Primary Skills:** Armed Combat: Any +4, Unarmed Combat: Brawling +4

**Secondary Skills:** Enterprise: Streetwise +3, Ranged Combat: Any +3, Stealth +2, Influence (Intimidate) +2, Observe (Listen) +2

**Other Skills:** Appraise +1

**Customization:** Add +2 skill levels in any other personal interest, increase above skills by two levels total, or add two specialties to above skills.

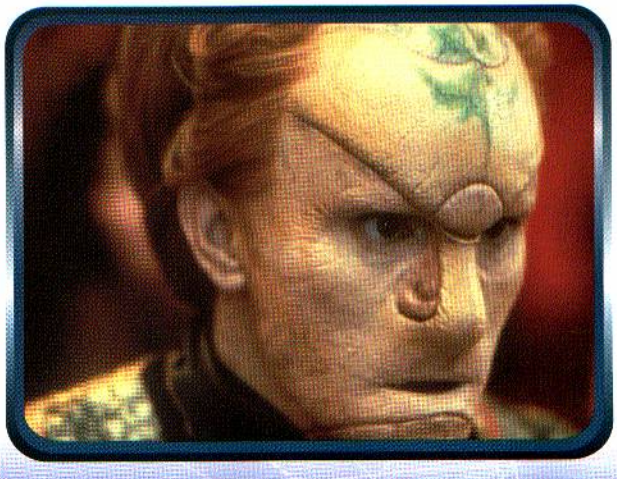
**Professional Abilities:** Pick one of the following: Favored Weapon, Fleet of Foot, Lurking in Shadows, Streetsmart.

**Edges:** Pick one of the following: Blends In, Deliberate Attack, Dodge, Skill Focus (Furtive), Thick Skull.

**Flaws:** Pick one of the following: Bloodlust, Dim-witted, Weak Willed.

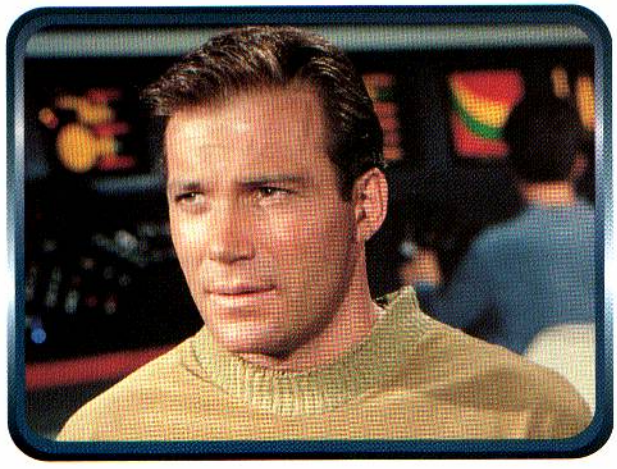
**Health:** 10

* Favored attribute or reaction



## Series Characters

These entries depict characters from the various *Star Trek* series at the conclusion of their series' televised run; *Star Trek: Original Series* characters are therefore presented as of 2269; *Star Trek: The Next Generation* characters are presented as of 2370; *Star Trek: Deep Space Nine* characters (including Worf) are presented as of 2375 (although before Sisko's ascension as a Bajoran Prophet); *Star Trek: Voyager* characters appear as of 2378.



### Original Series Characters

#### Captain James T. Kirk

**Species:** Human

**Species Abilities:** Adaptable (+2 to Will); the Human Spirit; Skilled

**Attributes:** Agl 10 (+2), Int 8 (+1), Per 9 (+1), Prs 12 (+3)*, Str 10 (+2), Vit 10 (+2)*

**Reactions:** Quik +3, Savv +3, Stam +3, Will +4*

**Profession(s):** Starship Officer (Command)

**Professional Abilities:** Capable, Command, Commanding Presence, Intrepid, Starship Tactics, Starship/Starbase Protocol, Starship Duty, Universal Renown

**Advancements:** 66

**Skills:** Armed Combat: Simple Weapons (Sword) +5, Athletics (Climb) +9, Computer Use (Retrieval) +4, Enterprise: Administration (Starfleet) +7, First Aid (Human) +2, Gaming (Poker, 3-D Chess) +4, Impersonate (Undercover) +4, Influence (Charm, Seduce) +9, Inquire (Interview) +6, Knowledge: Culture (Federation, Human) +6, Knowledge: History (Federation, Human) +6, Knowledge: Law (Starfleet Regulations) +6, Knowledge: Specific World (Earth) +6, Language: Federation Standard +6, Negotiate (Entreat) +6, Observe (Spot) +8, Persuade (Oratory) +8, Ranged Combat: Archaic Weapons (Bow, Spear) +4, Ranged Combat: Energy Weapons (Hand Phaser, Phaser Rifle) +9, Repair (Computer) +3, Science: Space Science (Astronomy) +3, Sport (Ride) +6, Stealth (Sneak) +6, Survival (Desert) +6, System Operation (Command) +8, Tactics (Ground, Space) +9, Unarmed Combat: Brawling +10

**Edges:** Alert, Blunt Attack, Bold, Command 2 (Captain of *U.S.S. Enterprise*), Commendation 10 (numerous medals, ribbons, and other honors), Competitive, Confident, Contacts 3 (Starfleet; Administration), Courageous, Dodge, Famous Event 5 (various major events), Fit, Promotion 5 (Captain), Resolute, Skill Focus (Seductive), Thick Skull

**Flaws:** Enemy (Kor), Intolerant (Klingons), Species Enmity (Klingons)

**Health:** 12 **Courage:** 6 **Renown:** 38

* Favored attribute or reaction

**Background:** Born 2233 in Iowa, Earth. Served on the *U.S.S. Republic* (2250, 2253) and the *U.S.S. Farragut* (2254-2258). Captain, *U.S.S. Enterprise* (2263-present). Repelled Romulan incursion (2266). First starship captain ever court-martialed (2267), exonerated. Made first contacts with Horta, Gorn, Tholian Assembly, Melkots, many others.

### Dr. Leonard "Bones" McCoy

**Species:** Human

**Species abilities:** Adaptable (+2 to Will); the Human Spirit; Skilled

**Attributes:** Agl 6 (+0), Int 10 (+2)*, Per 9 (+1)*, Prs 9 (+1), Str 6 (+0), Vit 8 (+1)

**Reactions:** Quik +2, Savv +3, Stam +3*, Will +4

**Profession(s):** Starship Officer (Medical)

**Professional abilities:** Diagnosis, Field Medicine, General Medicine, Immunization, Rehabilitation, Starship Duty

**Advancements:** 18

**Skills:** Computer Use (Retrieval) +8, Enterprise: Administration (Starfleet) +6, First Aid (Human) +10, Influence (Charm) +5, Knowledge: Culture (Federation, Human) +7, Knowledge: History (Federation, Human) +7, Knowledge: Specific World (Earth) +7, Language: Federation Standard +7, Medicine (Exoanatomy, General Medicine, Neurosurgery) +12, Observe (Spot) +6, Persuade (Oratory) +4, Ranged Combat: Energy Weapons (Hand Phaser) +2, Repair (Medical Systems) +4, Science: Life Science (Biology, Zoology) +10, Science: Physical Science (Chemistry) +9, System Operation (Medical Systems) +10, Unarmed Combat: Brawling +5

**Edges:** Command 1 (head of Medical department on *U.S.S. Enterprise*), Commendation 2, Cultural Flexibility, Promotion 4 (Commander), Resolute, Skill Focus (Compassionate), Thinker

**Flaws:** Pacifist 2

**Health:** 8 **Courage:** 5 **Renown:** 19

* Favored attribute or reaction

**Background:** Born 2227 in Georgia, Earth. Graduated (M.D., 2253) from the University of Mississippi. Chief Medical Officer, *U.S.S. Enterprise* (2266-present).

### Commander Spock

**Species:** Half-Vulcan, half-Human (Vulcan is dominant)

**Species abilities:** Enhanced Rapid Healing, Keen Hearing, Mind Meld, Nerve Pinch, Psionic

**Attributes:** Agl 8 (+1), Int 12 (+3)*, Per 11 (+2)*, Prs 10 (+2), Str 12 (+3), Vit 10 (+2), Psi 4 (+0)

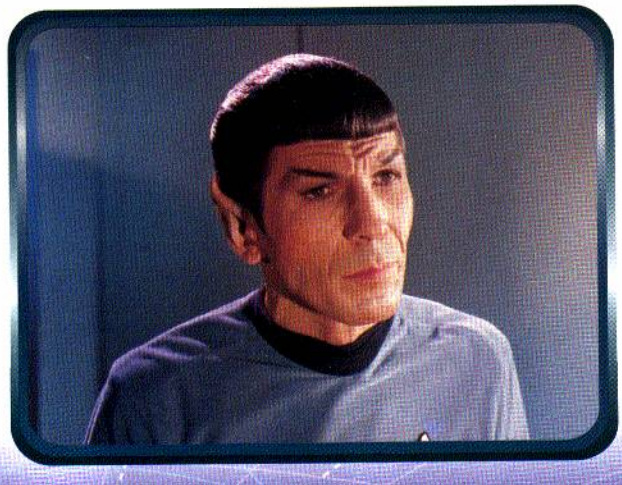
**Reactions:** Quik +2, Savv +4, Stam +4*, Will +5

**Profession(s):** Starship Officer (Science)

**Professional abilities:** Field Research, Intrepid, Journeyman, Science Tech, Scientific Protocols, Starship Duty, Theorize

**Advancements:** 51

**Skills:** Armed Combat: Simple (Sword) +3, Armed Combat: Traditional Vulcan Weapons (*Lirpa*) +5, Athletics +3, Computer Use (Programming, Retrieval) +10, Construct (Electronics) +12, Engineering: Propulsion Engineering (Warp Engines) +8, Engineering: Systems Engineering (Computers) +10, Enterprise: Administration (Starfleet) +6, Entertain: Play Instrument (Vulcan Lute) +6, Gaming (3-D Chess) +6, Investigate (Deduce) +8, Knowledge: Culture (Federation, Vulcan) +6, Knowledge: History (Federation, Vulcan) +8, Knowledge: Law (Starfleet Regulations) +6, Knowledge: Religion (Vulcan Philosophy) +6, Knowledge: Specific World (Vulcan) +6, Language: Federation Standard +6, Language: Vulcan +6, Mind Meld +10, Observe (Spot, Listen) +7, Persuade



(Debate) +5, Ranged Combat: Archaic Weapons (Bow, Spear) +4, Ranged Combat: Energy Weapons (Hand Phaser) +5, Repair (Computer) +10, Science: Life Science (Biology) +5, Science: Physical Science (Chemistry, Mathematics, Physics, Temporal Physics) +10, Science: Planetary Science (Geology) +5, Science: Space Science (Astronomy) +10, Science: Social Science (Anthropology) +6, Stealth (Sneak) +2, Survival (Desert) +7, System Operation (Sensors) +9, Tactics (Space) +4, Unarmed Combat +8

**Edges:** Command 1 (head of Science Department on *U.S.S. Enterprise*), Commendation 3, Curious, Eidetic Memory, Exceptional Concentration, High Pain Threshold, Promotion 4 (Commander), Thinker

**Flaws:** Arrogant

**Health:** 13 **Courage:** 3 **Renown:** 28

*Favored Attribute or Reaction

**Background:** Born 2230 in *ShirKahr*, Vulcan. Son of Ambassador Sarek of Vulcan and a Human woman, Amanda Grayson. First Vulcan to join Starfleet (2249). Served on *U.S.S. Enterprise* (2252-present); Science Officer from 2254; First Officer from 2264.

## Star Trek: The Next Generation Characters

### Lieutenant Commander Geordi La Forge

**Species:** Human

**Species abilities:** Adaptable (+2 to Will); the Human Spirit; Skilled

**Attributes:** Agl 8 (+1), Int 10 (+2)*, Per 10 (+2)*, Prs 8 (+1), Str 6 (+0), Vit 7 (+0)

**Reactions:** Quik +2, Savv +2, Stam +2*, Will +2

**Profession(s):** Starship Officer (Engineer)

**Professional abilities:** Engineering Certification, Engineering Expertise (Propulsion Engineering (Warp Engines)), Jury-Rig, Miracle Worker (Propulsion Engineering (Warp Engines)), Starship Duty, System Overhaul

**Advancements:** 20

**Skills:** Athletics (Climb) +3, Computer Use (Programming) +9, Construct (Electronics) +10, Engineering: Propulsion Engineering (Warp Engines) +10, Engineering: Structural Engineering (Aeronautical) +8, Engineering: Systems Engineering (Computer) +10, Entertain: Play Instrument (Piano) +3, Gaming (Poker) +3, Knowledge: Culture (Federation) +6, Knowledge: History (Human, Federation) +6, Knowledge: Law (Starfleet Regulations) +5, Knowledge: Specific World (Earth) +6, Language: Federation Standard +6, Language: Hahliian +3, Observe (Spot) +5, Ranged Combat: Energy Weapons (Hand Phaser) +6, Repair (Computer) +10, Science: Physical Science (Physics) +8, Science: Space Science (Astronomy) +4, Survival (Ocean) +4, System Operation (Engineering) +8

**Edges:** Command 1 (Chief Engineer of the *U.S.S. Enterprise*-D), Contacts 3 (Federation engineers;

Administration), Curious, Night Vision, Promotion 3 (Lieutenant Commander), Skill Focus (Keen Sight)

**Flaws:** None

**Health:** 7 **Courage:** 4 **Renown:** 18

*Favored Attribute or Reaction

**Background:** Born 2335 on Starbase 23. Served on the *U.S.S. Victory* (2362-2364), *U.S.S. Enterprise*-D (2364-present). Flight control officer (2364-2365); Chief Engineer (2365-present). Born blind, wears a VISOR device.

### Captain Jean-Luc Picard

**Species:** Human

**Species abilities:** Adaptable (+2 to Will); the Human Spirit; Skilled

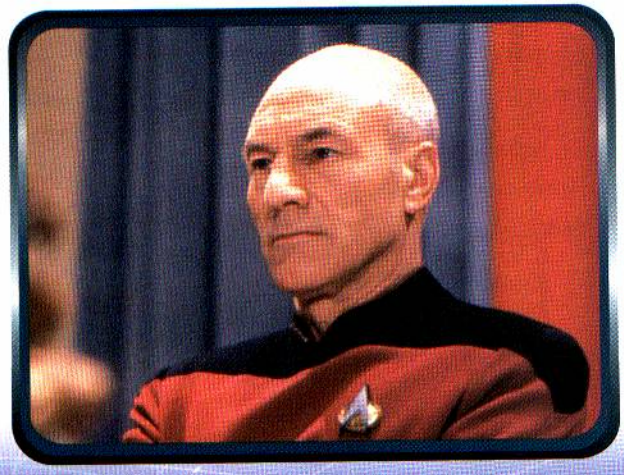
**Attributes:** Agl 8 (+1), Int 11 (+2)*, Per 10 (+2), Prs 10 (+2)*, Str 8 (+1), Vit 8 (+1)

**Reactions:** Quik +2, Savv +3, Stam +2, Will +4*

**Profession(s):** Starship Officer (Command)

**Professional abilities:** Capable, Command, Commanding Presence, Intrepid, Rounded (Social Science, Space Science), Starship Duty (Command), Starship/Starbase Protocol, Starship Tactics, Universal Renown

**Advancements:** 53



**Skills:** Athletics (Running) +5, Computer Use (Retrieve) +4, Demolitions +3, Enterprise: Administration (Starfleet) +6, Entertain: Play Instrument (Ressikan Flute) +4, Gaming (Poker) +2, Inquire (Interview) +5, Knowledge: Culture (Federation) +8, Knowledge: History (Human) +7, Knowledge: Law (Human, Klingon, Starfleet Regulations) +6, Knowledge: Politics (Federation) +6, Knowledge: Specific World (Earth) +6, Language: Federation Standard +6, Language: Klingon +4, Language: French +4, Negotiate (Mediate) +10, Observe (Spot) +6, Persuade (Debate) +8, Ranged Combat: Energy Weapons (Hand Phaser) +5, Science: Planetary Science (Geology) +4, Science: Social Science (Archaeology) +10, Science: Space Science (Astronomy) +5, Sport (Ride, Fencing) +5, Stealth (Sneak) +4, Survival (Desert) +4, System Operation (Command, Flight Control) +7, Tactics (Space) +8

**Edges:** Command 2 (Captain of *U.S.S. Enterprise*-D), Confident, Contacts 3 (Starfleet; Administration), Contacts 1 (Archaeological community; Administration), Contacts 1 (Klingon High Council; Administration), Promotion 5 (Captain), Skill Focus (Diplomatic), Thinker

**Flaws:** Infamy (role as Locutus of Borg), Intolerant (Borg)

**Health:** 9 **Courage:** 4 **Renown:** 35

* Favored attribute or reaction

**Background:** Born 2305 in France, Earth. Served on the *U.S.S. Stargazer* (2330-2333; captain 2333-2355). Captain, *U.S.S. Enterprise*-D (2364-present). Invented the "Picard Maneuver" (2355). Made first contact with the Q (2364). Captured by the Borg, rescued, and instrumental in their defeat (2366). Served as Arbiter of Succession for the Klingon Empire (2367). Captured and tortured by Cardassians (2369).

## Star Trek: Deep Space Nine Characters

### Colonel Kira Nerys

**Species:** Bajoran

**Species abilities:** Artistic; Faithful; *Pagh*

**Attributes:** Agl 11 (+2)*, Int 8 (+1), Per 10 (+2)*, Prs 10 (+2), Str 8 (+1), Vit 9 (+1)

**Reactions:** Quik +4*, Savv +4, Stam +3, Will +5

**Profession(s):** Soldier

**Professional abilities:** Battle-Hardened; Capable; Combat Leader; Ground Tactics; Reconnaissance; Survival Training

**Advancements:** 43

**Skills:** Armed Combat: Simple (Knife) +5, Athletics (Climb) +5, Computer Use (Retrieval) +4, Conceal (Cache) +4, Demolitions (Build Explosives) +5, Enterprise: Administration (Bajoran) +6, First Aid (Bajoran) +2, Inquire (Interrogation) +7, Investigate (Inspect) +6, Knowledge: Culture (Bajoran) +6, Knowledge: Religion (Bajoran) +6, Knowledge: Specific World (Bajor) +6, Language: Bajoran +6,

Negotiate (Bargain) +3, Observe (Spot) +7, Persuade (Debate) +5, Ranged Combat: Energy Weapons (Hand Phaser, Phaser Rifle) +8, Repair (Communications) +2, Science: Space Science (Astronomy) +2, Sport (Springball) +4, Stealth (Sneak) +7, Survival (Mountains) +7, System Operation (Flight Control) +6, Tactics (Unit, Space) +7, Unarmed Combat: Brawling +6

**Edges:** Alert; Blunt Attack; Command 1 (first officer of DS9); Confident; Contacts 3 (Bajoran Provisional Government; Administration); Dead Aim; Famous Event 2 (liberation of Gallitep; rescue of Li Nalas); Promotion 5 (colonel in the Bajoran Militia)

**Flaws:** Dark Secret (did some things during the resistance that she's not proud of), Devotion (Odo), Species Enmity (Cardassians)

**Health:** 10 **Courage:** 4 +1 Pagh **Renown:** 18

* Favored attribute or reaction

**Background:** Born 2343 in Dahkur Province, Bajor. Joined Bajoran resistance 2355. Served on *Deep Space 9* (2369-present), First Officer. Promoted Colonel in 2375.

### Quark

**Species:** Ferengi

**Species abilities:** Eye For Profit, Four-Lobed Brain, Head For Numbers, Keen Hearing, Lobes For Business

**Attributes:** Agl 8 (+1), Int 9 (+1)*, Per 9 (+1)*, Prs 8 (+1), Str 5 (+0), Vit 6 (+0)

**Reactions:** Quik +2, Savv +3*, Stam +1, Will +2

**Profession(s):** Merchant

**Professional abilities:** Astute; Business Acumen; Connections; Horse-Trading; Pandering; Procurement

**Advancements:** 39

**Skills:** Appraise (Antiques, Contraband) +10, Computer Use (Invasion) +6, Conceal (Cache) +6, Enterprise: Administration (Bajoran, Cardassian) +5, Enterprise: Business (Service Industry) +10, Enterprise: Streetwise (Ferengi Underworld) +10, Gaming (Tongo) +12, Influence (Charm, Fast Talk) +8, Inquire (Fraternize) +6, Knowledge: Culture

(Ferengi) +6, Knowledge: Politics (Ferengi) +5, Knowledge: Religion (Ferengi) +4, Knowledge: Specific World (Ferenginar) +6, Language: Ferengi +6, Negotiate (Bargain) +9, Observe (Listen) +6, Persuade (Oratory) +4, Ranged Combat: Energy Weapons (Hand Phaser) +2, Stealth (Hide) +5, System Operation (Replicators) +4

**Edges:** Ally 5 (Grand Nagus Rom), Contacts 1 (Orion Syndicate; Streetwise), Contacts 2 (Ferengi Commerce Authority; Business), Contacts 2 (Bajor sector criminal element; Streetwise), Skill Focus (Furtive), Wealth 3 (ownership of Quark's; latinum)

**Flaws:** Enemy (Liquidator Brunt)

**Health:** 6 **Courage:** 3 **Renown:** 6

* Favored attribute or reaction

**Background:** Born 2330 on Ferenginar. Bartender and proprietor, Quark's Bar on *Deep Space 9* (2365-present). Grand Nagus of Ferengi for one week (2369).

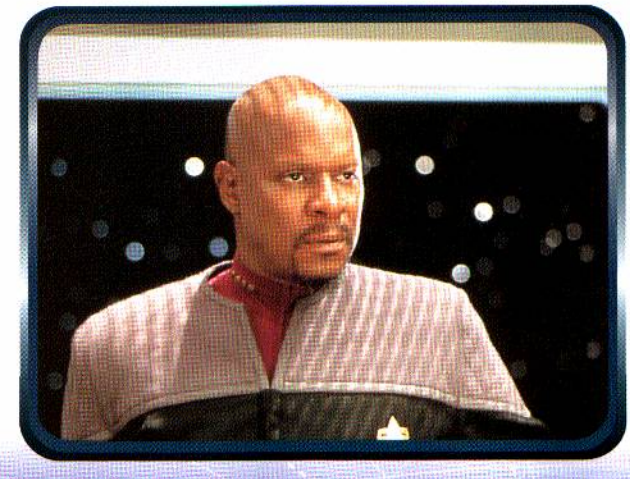
### Captain Benjamin Sisko

**Species:** Human

**Species abilities:** Adaptable (+2 to Will); the Human Spirit; Skilled

**Attributes:** Agl 10 (+2), Int 11 (+2)*, Per 11 (+2), Prs 12 (+3)*, Str 8 (+1), Vit 9 (+1)

**Reactions:** Quik +4, Savv +5, Stam +4, Will +6*



**Profession(s):** Starship Officer (Command)

**Professional abilities:** Capable, Command, Commanding Presence, Intrepid, Rounded (Structural Engineering, System Engineering, Space Science), Starship Duty (Command), Starship/Starbase Protocol, Starship Tactics, Universal Renown

**Advancements:** 47

**Skills:** Athletics (Run) +5, Computer Use (Retrieval) +5, Craft: Cooking +4, Engineeering: Structural Engineering (Spaceframes) +6, Engineering: System Engineering (Weapon Systems) +4, Enterprise: Administration (Starfleet) +8, Entertain: Play Instrument (Piano) +2, Influence (Intimidate) +10, Inquire (Interrogation) +5, Knowledge: Culture (Federation, Bajor) +6, Knowledge: Law (Starfleet Regulations) +5, Knowledge: Religion (Bajoran) +5, Knowledge: Specific World (Earth, Bajor) +6, Language: Federation Standard +6, Language: Bajoran +4, Negotiate (Mediate) +4, Observe (Spot) +6, Persuade (Debate) +6, Ranged Combat: Energy Weapons (Hand Phaser, Phaser Rifle) +9, Repair (Computer) +3, Social Science (Archaeology) +4, Space Science (Astronomy) +2, Sport (Baseball) +6, Stealth (Sneak) +7, Survival (Forest) +4, System Operation (Command) +8, Tactics (Space) +8, Unarmed Combat: Boxing +6

**Edges:** Blunt Attack, Bold, Command 2 (Commander of *Deep Space 9*), Commendation 2 (Christopher Pike Medal of Honor), Contacts 2 (Bajoran Provisional Government; Administration), Famous Event 2 (discovery of Bajoran wormhole; leader of Operation Return), Fast On Your Feet, Promotion 5 (Captain in Starfleet), Promotion 5 (Emissary of the Prophets), Resolute, Shrewd, Skill Focus (Tactics)

**Flaws:** Devotion (son, Jake Sisko), Devotion (girlfriend/wife, Kasidy Yates), Rival (Captain Solok)

**Health:** 10 **Courage:** 6 **Renown:** 25

* Favored attribute or reaction

**Background:** Born 2332 in Louisiana, Earth. Served on Pelios Station (2355), *U.S.S. Livingston* (2358-2360), *U.S.S. Okinawa* (2360-2364; first officer 2362-2364), *U.S.S. Saratoga* (2365-2367; Executive Officer), Utopia Planitia Shipyards (2367-2369). Commanding officer, *Deep Space 9* (2369-present; promoted Captain 2371). Captain, *U.S.S. Defiant* (2372-2375). Briefly served on Starbase 375 when *Deep Space 9* expelled Starfleet personnel (2373-2374). Temporary chief of Starfleet Security (2372). Emissary of the Bajoran people (2369-present).

### Lieutenant Commander Worf

**Species:** Klingon

**Species abilities:** *Brak'lul*, Ferocity, High Pain Threshold, Honor, Traditional Klingon Weapons

**Attributes:** Agl 10 (+2)*, Int 7 (+0), Per 8 (+1), Prs 10 (+2), Str 11 (+2)*, Vit 10 (+2)

**Reactions:** Quik +4*, Savv +3, Stam +4, Will +4

**Profession(s):** Starship Officer (Security)

**Professional abilities:** Rounded (Armed Combat), Physically Fit, Responsive, Security Ops, Security Protocols, Starship Duty, Tactical Officer

**Advancements:** 38

**Skills:** Armed Combat: Klingon Traditional Weapons (*Bat'leth*) +10, Athletics (Run) +6, Computer Use (Retrieve) +4, Entertain: Sing (Klingon Opera) +3, First Aid (Human) +2, Gaming (Poker) +3, Inquire (Interrogation) +7, Investigate (Inspect) +8, Knowledge: Culture (Federation, Klingon) +6, Knowledge: History (Klingon) +6, Knowledge: Law (Starfleet Regulations) +5, Knowledge: Politics (Klingon) +6, Knowledge: Religion (Klingon) +6, Knowledge: Specific World (Earth, *Qo'nos*) +6, Language: Federation Standard +6, Language: Klingon +6, Observe (Spot) +6, Repair (Weapons) +3, Ranged Combat: Energy Weapons (Hand Phaser, Phaser Rifle) +10, Stealth (Sneak) +4, Survival (Mountains) +5, System Operation (Tactical) +10, Tactics (Ground, Space) +9, Unarmed Combat: *Mok'bara* +8

**Edges:** Blunt Attack, Command 1 (Chief of Security on *U.S.S. Enterprise*-D; Strategic Operations Officer of DS9), Contacts 2 (Starfleet; Administration), Contacts 2 (Klingon Empire; Administration), Defensive Attack, Deliberate Attack, Dodge, Martial Artist, Promotion 3 (Lieutenant Commander), Resolute

**Flaws:** Devotion (girlfriend/wife, Jadzia Dax)

**Health:** 12 **Courage:** 5 **Renown:** 22

* Favored attribute or reaction

**Background:** Born 2340 on *Qo'noS*, orphaned by Khitomer Massacre (2346), adopted by Starfleet officer Sergey Rozhenko. First Klingon in Starfleet (2357). Served on *U.S.S. Enterprise*-D (2364-2371); flight control officer (2364-2365); Security Officer (2365-2371). Resigned Starfleet commission during Klingon Civil War (2367-2368). Served on *Deep Space 9* (2372-2375) as Strategic Operations Officer. Chancellor of the Klingon Empire (2375), Federation Ambassador to *Qo'noS* (2375-present).



## Captain Kathryn Janeway

**Species:** Human

**Species abilities:** Adaptable (+2 to Will); the Human Spirit; Skilled

**Attributes:** Agl 7 (+0), Int 11 (+2)*, Per 9 (+1), Prs 9 (+1)*, Str 5 (+0), Vit 7 (+0)

**Reactions:** Quik +2, Savv +2, Stam +2, Will +4*

**Profession(s):** Starship Officer (Command)

**Professional abilities:** Commanding, Intrepid, Starship Duty, Starship/Starbase Protocol, Starship Tactics

**Advancements:** 37

**Skills:** Athletics (Run) +3, Computer Use (Retrieve) +5, Craft: Knitting +4, Engineering: Propulsion Engineering (Warp Engines) +3, Engineering: Systems Engineering (Computers) +3, Enterprise: Administration (Federation) +3, First Aid (Human) +2, Gaming (Pool) +7, Influence (Charm) +4, Investigate (Research) +2, Knowledge: Culture (Federation, Human) +6, Knowledge: History (Federation, Human) +6, Knowledge: Law (Starfleet Regulations) +6, Knowledge: Politics (Federation) +6, Knowledge: Specific World (Earth) +6, Language: Federation Standard +6, Negotiate (Bargain, Mediate) +5, Observe (Spot) +5, Persuade (Oratory) +4, Ranged Combat: Energy Weapon (Hand Phaser, Phaser Rifle) +4, Repair (Tricorder) +2, Science: Physical Science (Physics) +6, Science: Space Science (Astrophysics, Stellar Cartography) +7, Sport (Skiing, Tennis, Velocity) +5, Stealth (Sneak) +4, Survival (Water) +2, System Operation (Sensors) +5, Tactics (Space) +5, Unarmed Combat: Self Defense +2

**Edges:** Command 2 (Captain of *U.S.S. Voyager*), Commendation, Contacts 2 (Starfleet; Administration), Curious, Promotion 5 (Captain), Resolute

**Flaws:** None

**Health:** 7 **Courage:** 5 **Renown:** 19

* Favored attribute or reaction

**Background:** Born 2333 in Indiana, Earth. Served on the *U.S.S. Al-Batani* (2355-2360), science officer (2355-2358), first officer (2358-2360).

Commanding officer, *U.S.S. Bonestell* (2365-2368), *U.S.S. Billings* (2368-2371; promoted Captain, 2369), *U.S.S. Voyager* (2371-present).

### Ensign Harry Kim

**Species:** Human

**Species abilities:** Adaptable (+2 to Stam); the Human Spirit; Skilled

**Attributes:** Agl 10 (+2), Int 10 (+2)*, Per 10 (+2)*, Prs 6 (+0), Str 7 (+0), Vit 8 (+1)

**Reactions:** Quik +2*, Savv +2, Stam +3, Will +2

**Profession(s):** Starship Officer (Operations)

**Professional abilities:** Duty Officer, Level-Headed, Professional Edge, Starship Duty, Station Proficiency

**Advancements:** 9

**Skills:** Athletics (Swim) +2, Computer Use (Programming) +5, Engineering: Propulsion Engineering (Warp Engines) +5, Engineering: Systems Engineering (Electroplasma Systems) +6, Entertain: Play Instrument (Clarinet) +3, First Aid (Human) +1, Knowledge: Culture (Federation, Human) +6, Knowledge: History (Federation, Human) +6, Knowledge: Law (Starfleet Regulations) +6, Knowledge: Specific World (Earth) +6, Language: Federation Standard +6, Observe (Spot) +3, Ranged Combat: Energy Weapons (Hand Phaser) +4, Repair (Sensors) +5, Sport (Parrises Squares, Volleyball) +4, Stealth (Sneak) +3, Survival (Forest) +1, System Operation (Operations Management) +6, Unarmed Combat: Brawling +2

**Edges:** Athletic, Curious

**Flaws:** Devotion (fiancee, Libby)

**Health:** 8 **Courage:** 4 **Renown:** 4

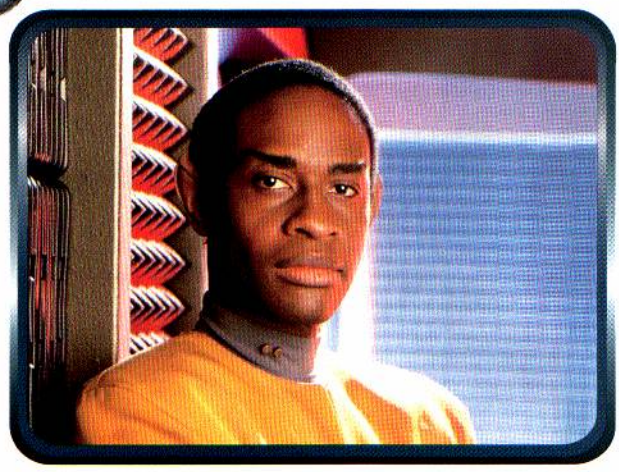
*Favored Attribute or Reaction

**Background:** Born 2348 in South Carolina, Earth. Served on *U.S.S. Voyager* (2371-present), operations officer.

### Lieutenant Commander Tuvok

**Species:** Vulcan

**Species abilities:** Enhanced Rapid Healing, Keen Hearing, Mind Meld, Nerve Pinch, Psionic



**Attributes:** Agl 9 (+1)*, Int 11 (+2), Per 10 (+2)*, Prs 6 (+0), Str 11 (+2), Vit 9 (+1), Psi 4 (+0)

**Reactions:** Quik +2, Savv +2, Stam +3*, Will +2

**Profession(s):** Starship Officer (Security)

**Professional abilities:** Physically Fit, Responsive, Security Protocols, Security Ops, Starship Duty, Tactical Officer

**Advancements:** 18

**Skills:** Armed Combat: Traditional Vulcan Weapons (Ritual Knife) +2, Athletics (Run) +3, Computer Use (Retrieval) +5, Engineering: Structural Engineering (Spaceframes) +1, Entertain: Play Instrument (Vulcan Lute) +2, First Aid (Human) +1, Impersonate (Undercover Work) +4, Inquire (Interview) +4, Investigate (Deduce, Inspect) +6, Knowledge: Culture (Federation, Vulcan) +6, Knowledge: History (Federation, Vulcan) +6, Knowledge: Law (Starfleet Regulations) +6, Knowledge: Religion (Vulcan Philosophy) +4, Knowledge: Specific World (Vulcan) +6, Language: Federation Standard +6, Language: Vulcan +6, Mind Meld +5, Mind Shield +2, Observe (Spot, Listen) +4, Persuade (Debate) +4, Ranged Combat: Archaic Weapons (Bow) +5, Ranged Combat: Energy Weapons (Hand Phaser, Phaser Rifle) +6, Repair (Sensors) +3, Science: Life Science (Botany) +3, Science: Social Science (Sociology) +1, Science: Space Science (Astronomy) +3, Survival (Desert) +4, System Operation (Sensors, Tactical) +6, Tactics (Space) +4, Unarmed Combat: Nerve Pinch +4, Unarmed Combat: Ponn-Ifla +4

**Edges:** Bold, Command 1 (Chief Security Officer of the *U.S.S. Voyager*), Curious, Promotion 3 (Lieutenant Commander)

**Flaws:** Devotion (wife T'Pel and children)

**Health:** 11 **Courage:** 4 **Renown:** 12

* Favored attribute or reaction

**Background:** Born 2264 in Gol, Vulcan. Served on *U.S.S. Excelsior* (2293-2294). Resigned Starfleet 2298, married T'Pel (2306). Rejoined Starfleet (2349), served on *U.S.S. Wyoming* (2349-2354), *U.S.S. Billings* (2368-2371), *U.S.S. Voyager* (2371-present), Security Officer.

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# SERIES PROFILE

| | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 736 | A23 | 937468 | • | ROUTE IMPULSE 87R | 548 | 876 | 223 | 876 | 001 | 498 | 223 | 876 | 224 | | 333 | 224 | 146 | | 064 | 643 |
| 001 | N45 | 749854 | • | UPC IN 87 W-934 | 224 | 146 | 919 | 442 | 937 | 333 | 459 | 757 | 876 | | 937 | 757 | 989 | | 065 | 989 |
| 85 387 | R22 | 622367 | 82 • | V-AST PARSE 65-773 | 757 | 159 | 970 | 881 | 343 | 224 | 146 | 937 | 333 | 73 | 876 | 969 | 114 | 97 | 876 | 223 |
| L62 | 194 | 249426 | • | LP 74R MLE3-6 | 767 | 916 | 761 | 535 | 040 | 548 | 146 | 076 | 390 | | 224 | 390 | 040 | | 224 | 146 |
| H76 | 224 | 146367 | • | STD 10-1 L47 RQX | 989 | 555 | 077 | 065 | 151 | 737 | 146 | 937 | 333 | | 937 | 643 | 761 | | 333 | 757 |

102200 102300

6531-0

657-01

32-00

900199-1

51

11

23

64

86

09-1113

ERA:

REGION:

TRAVELING:

SETTING

ORGANIZATION:

MISSION FOCUS:

COMPOSITION:

CREW

BASE TYPE:

BASE OF OPERATIONS

ERA TECHNOLOGY:

AVAILABLE TECHNOLOGY:

TECHNOLOGY

THREAT AND OPPOSITION:

CRISIS AND DISASTER:

ADVERSITY

FEEL:

FEEL

0401

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558 00971

NAME:

# BASE PROFILE

001 N45 749854 • UPC IN 87 W-934 224 146 919 442 937 333 459 757 676 937 757 989 065 989
65 387 R22 622367 92 • V-AST PARSE 65 773 757 159 978 881 343 224 146 937 333 73 876 969 114 97 876 223
L62 194 249426 • LP 74R MLE3-6 767 916 761 535 040 548 146 076 390 224 390 040 224 146
H76 224 146367 • STD 19-1 L47 ROX 989 555 077 065 151 737 146 937 333 937 643 761 333 757

TYPE:

57482

COMMAND:

6631-0

PERSONNEL:

9-8854

RESOURCES:

TECHNICAL DATA:

22338-12

ENVIRONMENT:

AGENDA:

558 00971

NAME:

BASE PROFILE

001 N45 749854 • UPC IN 87 W-934 224 146 919 442 937 333 459 757 676 937 757 989 065 989
65 387 R22 622367 92 • V-AST PARSE 65-773 757 159 978 881 343 224 146 937 333 73 876 969 114 97 876 223
L62 194 249426 • LP 74R MLE3-6 767 916 761 535 040 548 146 076 390 224 390 040 224 146
H76 224 146367 • STD 19-1 L47 ROX 989 555 077 065 151 737 146 937 333 937 643 761 333 757

TYPE:

57482

COMMAND:

6631-0

PERSONNEL:

9-8854

RESOURCES:

TECHNICAL DATA:

22336-12

ENVIRONMENT:

AGENDA:

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# SCENE CARD

SCENE

12-110

PURPOSE

NPCs

ACTION

LOCATION

5523

985-99

0800-1

SM8981


# SCENE CARD

SCENE

12-110

PURPOSE

NPCs

ACTION

LOCATION

5523

985-99

0800-1

SM8981



# SCENE CARD

SCENE

12-110

PURPOSE

NPCs

ACTION

LOCATION

5523

985-99

0800-1

SM8981



# SCENE CARD

SCENE

12-110

PURPOSE

NPCs

ACTION

LOCATION

5523

985-99

0800-1



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# STARSHIP PROFILE

STARSHIP NAME

411 00812 9923
927 03473 6732
372 31057 8242
919 89190 1310
858 11394 9129

676 224 146 937
937 757 767
548 876 223 676
989 555 077 067
343 151 737 146

DIAGRAM

## SPECIFICATIONS

CLASS AND TYPE
YEAR LAUNCHED

PRODUCTION DATA

STRUCTURE
SIZE/DECKS
LENGTH/HEIGHT/BEAM
COMPLEMENT

HULL DATA

TRANSPORTERS
CARGO UNITS
SHUTTLEBAY
SHUTTLECRAFT
TRACTOR BEAMS

OPERATIONAL DATA

SEPERATION SYSTEM
MASKING SYSTEM
SENSOR SYSTEM
OPERATIONS SYSTEM
LIFE SUPPORT

OPERATIONAL DATA

IMPULSE SYSTEM
WARP SYSTEM

PROPULSION DATA

TACTICAL DATA

TACTICAL DATA

MANEUVER MODIFIERS
TRAITS

MISCELLANEOUS DATA

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5078-9

# SUPPORTING CAST PROFILE

NAME
PROFESSION
SPECIES
GENDER

| | SPECIES MODIFIER | TOTAL | ATTRIBUTE MODIFIER |
|---|---|---|---|
| STRENGTH | | | |
| AGILITY | | | |
| INTELLECT | | | |
| VITALITY | | | |
| PRESENCE | | | |
| PERCEPTION | | | |

| | ATTRIBUTE MODIFIER | MISC. MODIFIER | TOTAL |
|---|---|---|---|
| QUICKNESS | | | |
| SAVVY | | | |
| STAMINA | | | |
| WILLPOWER | | | |

INITIATIVE — QUICKNESS | MISC. MODIFIER | TOTAL

DEFENSE 7+ — AGILITY MODIFIER | MISC. MODIFIER | TOTAL

## WOUND STATUS

| | MODIFIER | | | |
|---|---|---|---|---|
| HEALTHY | | | | |
| DAZED | | | | |
| INJURED | | | | |
| WOUNDED | | | | |
| INCAPACITATED | | | | |
| NEAR DEATH | | | | |

SKILLS

ABILITIES

5B9-87

08-1113

08687-7

5078-9

# CREATURE PROFILE

NAME
FORM
DIET
SIZE

MOVEMENT
LIFTING
CARRY CAPACITY
FEEDING HABIT

| | SPECIES MODIFIER | TOTAL | ATTRIBUTE MODIFIER |
|---|---|---|---|
| STRENGTH | | | |
| AGILITY | | | |
| INTELLECT | | | |
| VITALITY | | | |
| PRESENCE | | | |
| PERCEPTION | | | |

| | ATTRIBUTE MODIFIER | MISC. MODIFIER | TOTAL |
|---|---|---|---|
| QUICKNESS | | | |
| SAVVY | | | |
| STAMINA | | | |
| WILLPOWER | | | |

INITIATIVE — QUICKNESS | MISC. MODIFIER | TOTAL

DEFENSE 7+ — AGILITY MODIFIER | MISC. MODIFIER | TOTAL

## WOUND STATUS

| | MODIFIER | | | |
|---|---|---|---|---|
| HEALTHY | | | | |
| DAZED | | | | |
| INJURED | | | | |
| WOUNDED | | | | |
| INCAPACITATED | | | | |
| NEAR DEATH | | | | |

SKILLS AND ABILITIES

DESCRIPTION

5B9-87

08-1113

08687-7

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553 00871

NAME:

# PLANET PROFILE

001 N45 749854 • UPC IN 87 W-934 224 146 919 442 937 333 459 757 876 937 757 989 065 989
85 387 822 822367 92 • V-AST PARSE 65-773 757 159 970 881 343 224 146 937 333 73 876 969 114 97 876 223
L82 194 249426 • LP 74R MLE3-8 767 916 761 535 040 548 146 076 390 224 390 040 224 146
H76 224 146367 • STD 19-1 L47 RQX 989 555 077 065 151 737 146 937 333 937 643 761 333 757

CLASS:

57482

MOONS OR RINGS:

0531-0

GRAVITY:

CLIMATE:

9-8854

DEMOGRAPHICS:

22338-12

CIVILIZATION:

RESOURCES:

558 00871

NAME:

# SYSTEM PROFILE

001 N45 749854 • UPC IN 87 W-934 224 146 919 442 937 333 459 757 876 937 757 989 065 989
85 387 822 822367 92 • V-AST PARSE 65-773 757 159 970 881 343 224 146 937 333 73 876 969 114 97 876 223
L82 194 249426 • LP 74R MLE3-8 767 916 761 535 040 548 146 076 390 224 390 040 224 146
H76 224 146367 • STD 19-1 L47 RQX 989 555 077 065 151 737 146 937 333 937 643 761 333 757

SYSTEM TYPE:

57482

AFFILIATION:

0531-0

INHABITED PLANETS:

9-8854

OTHER PLANETS:

OTHER STELLAR OBJECTS:

22338-12

ARTIFICIAL OBJECTS:

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# SPECIES PROFILE

SPECIES NAME

VISUAL REPRESENTATION

## PHYSICAL DESCRIPTION

## CULTURE

## LANGUAGES

## COMMON NAMES

## HOMEWORLD

## FAVORED PROFESSION

411 00812 9923
927 03473 6732
372 31057 8242
919 89190 1310
858 11394 9129

676 224 146 937
937 757 767
548 876 223 676
989 555 077 067
343 151 737 146

SPECIES ADJUSTMENTS

SPECIES ABILITIES

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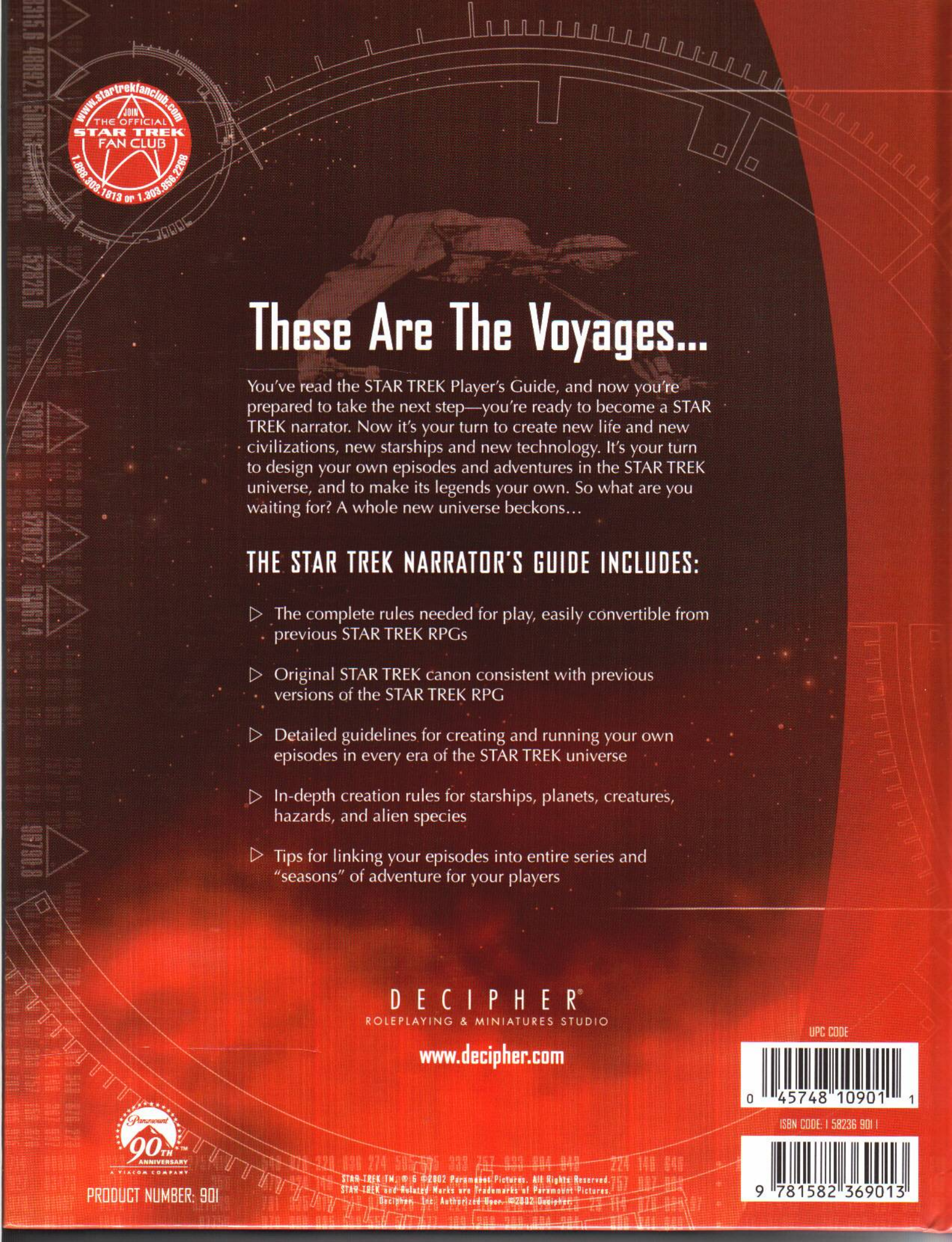


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